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SATURDAY, DECEMBER 26, 1874.

CONTINENTAL LITERATURE IN 1874.

BELGIUM.

LAST year we announced a work that really deserved to be called national, the 'Patria Belgica,' published under the direction of Prof. Van Bemmelen. The second volume of this undertaking has appeared during the present year, and amply fulfils all the promise of the first. It contains a series of highly interesting articles devoted to the ethnography of the Belgian people, their history, their institutions, and the present organization of the country (hospitals, justice, administration, army, finance, commerce, industry, railroads, and canals), under the title of 'Belgique Politique et Sociale.'

Besides this there are works which deserve special mention. One of them is 'Moreaux Choisis de Poètes Belges,' collected by Prof. B. van Hollebeke; the other is 'L'Anthologie Belge,' edited by Madame Struman Picard and Prof. Godefroid Kurth. In looking through these volumes one feels astonished at the number and the talent of the French poets of Belgium, who excite but little attention in their own country, and who are absolutely unknown in France. They are remarkable for a peculiar originality and a sturdy sense of morality, which forms a strong contrast to the spirit of the present literature of France.

The poets of Belgium have not produced much this year. Paul Jane has published a poem full of inspiration, called 'Chant Lyrique'; and Léon Jacques has written a volume of graceful poems, called 'Griffes Roses.'

The prose writers have furnished a numerous contingent. We may mention the novels of Leclercq, A. Prins, Pergameni, C. Lemonnier, X. de Reul, Emile Greyson, and Justin Grandgagnage, whose names are well known in Belgium. Octave Pirmez, whose elegant and poetical style is sometimes too diffuse and vague, has produced a new work, called 'Heures de Philosophie.' Em. Sinkel, in his 'Vie de Marin,' gives us stories of travel; and Carl Buis sketches a journey to Vienna in 1873. Ch. Potvin has published the text of two mediæval poetical romances of Perceval le Gallois, with learned notes.

A. Michiels, the brilliant and fertile art critic, has not only issued the ninth volume of his 'Histoire de la Peinture Flamande,' the reputation of which is well established, but has also brought out the third edition of 'L'Architecture et la Peinture en Europe du quatrième siècle jusqu'à la fin du seizième,' a work which is much esteemed, and which also contains the résumé of the author's own ideas upon art. We must not forget to mention the work of A. Barlet upon 'L'Union des Beaux-Arts avec l'Industrie,' as well as the remarkable Reports upon 'L'Enseignement du Dessin,' by Profs. De Taye and Caneel. Frieron, Professor in the University of Ghent, has brought out a clear and well-written book, called 'Études Littéraires,' with reflections on contemporary literature and art. Another work, which is extremely curious, and which is almost a revelation, has been written by Edmond Van der Straeten, called 'Le Théâtre Villageois en Flandre.' It is a study from

unpublished documents of dramatic literature, but it also touches upon music, religion, politics, and manners of the rural Flemish communes during several centuries.

In the domain of history we must give the first place to the second volume of Jules Van Praet's 'Essais sur l'Histoire Politique des Derniers Siècles.' The first volume made a sensation both in Belgium and abroad,—the present volume will do the same. It is remarked especially that the judgment he passes upon Frederick the Second shows him to be a true historian, worthy to take rank among the highest names in Europe for impartiality and clearness of insight. Theo. Juste has published interesting notices of Louis de Potter and Alexandre Gendebien, two men who contributed powerfully to the Revolution of 1830. Em. Varenbergh has written a conscientious 'Histoire des Relations Diplomatiques entre le Comté de Flandre et l'Angleterre au Moyen-Âge.' Some excellent monographs have also appeared. Amongst others, J. J. de Vaude Casteele, 'Histoire d'Oudenbourg'; Prat, 'Histoire d'Arlon'; Felsenhart, 'Le Luxembourg Belge et son Ethnographie, sous la Domination Romaine'; A. Ronse, 'Recherches Historiques, relatives à nos Communications avec la Mer,' which is a curious history of the formation of the Flemish ports, Ostend, Nieuport, Het Zwijn, Bruges, Damme, L'Ecluse, Ghent, and Antwerp. Ed. Vandervin, in a curious notice, reveals that the Library of Ghent possesses an historical atlas, with six hundred engravings, plans, water-colour sketches, &c., representing the principal monuments of the town in different centuries. M. Alphonse Van der Peereboom has brought out an excellent monograph upon the 'Conseil de Flandre,' that perfidious weapon of the despotism of the Dukes of Burgundy. M. Léon Vanderkindere has published an essay 'Sur l'Origine des Magistrats Communaux et de la Marke en Flandre.' M. Reyntiens has also written an interesting *étude* on contemporary politics, entitled 'Bismarck et Cavour.'

Amongst the publications of hitherto unpublished documents, the collection of 'Voyages des Souverains dans le Pays-Bas,' by Gachard, is worthy of notice. This work contains the travels of the Emperor Charles the Fifth, and gives some curious details, amongst other things, of the profusion with which the Emperor's table was served; all the animals in creation would seem to have appeared upon the board. Diegérick has published 'Documents of the Sixteenth Century,' taken from the archives of Ypres, a most important collection. They show the commencement and progress of the religious reformation in Flanders. Alph. Wanters, has given us the fourth volume of his excellent 'Table Chronologique des Chartes et Diplômes concernant l'Histoire de Belgique.' This volume comprises the thirteenth century. In an introduction, full of erudition and research, the learned archivist of Brussels clears up several obscure points of our history in the Middle Ages, and he treats us to much sound criticism in his disquisition upon the relative values of contemporary chroniclers. We must also mention 'Les Lettres et Migrations de Philippe de Commines,' with historical and biographical commentaries, by Kervyn de Lettenhove.

Amongst historical political works may be mentioned, 'Des Droits de la Souveraineté de l'État sur l'Eglise en Belgique,' by Ad. Prins. It is an historical statement of the question, accompanied by reflections upon the absolute independence of the Roman Catholic Church in Belgium, an independence which the author shows to be excessive, and which he suggests should be restricted. The book by Max Gosse, called 'La Catholicisme et les Cimetières,' is a rapid historical glance at the customs, dogmas, and pretensions of the Romish Church in all matters that concern burials. Emile de Laveleye has this year published 'De la Propriété, et de ses Formes Primitives.'

Amongst the publications on judicial matters, the most important are the three new volumes of 'Principes du Droit Civil,' by F. Laurent, Professor at the University of Ghent (forming vols. 10, 11, 12). This work, which bears incontestable marks of learning and originality, bids fair to be one of the best books which the present century has produced on this subject. Haus (the father) has published a new edition of his remarkable work, 'Principes Généraux du Droit Pénal Belge'; and Haus (the son) has written an interesting treatise, 'Du Droit Privé qui régit les Étrangers en Belgique.'

In the class of educational works for masters 'L'Enseignement Professionnel en Russie' is worthy of notice. It is written by De Cuyper, Professor in the University of Liège. Also, 'De l'Enseignement Moyen,' which is a collection of slight but interesting papers by the late Prof. Baguet, of the University of Louvain. We must not pass over 'Cours Gradué de Géographie,' by Prof. Dufief. It is an extensive and exact work—a happy symptom of the revival of geographical study, which has been neglected so long in Belgium, as also in France; and both countries are now beginning to follow in this respect the good example of England and Germany.

Several works on Hygiène have appeared during the present year. Dr. Meynne has written 'Études d'Hygiène Publique et Sociale,' and 'Géographie Médicale, appliquée à la Belgique,' in which he insists upon the physical and intellectual inferiority in which the Flemings in Belgium stand compared with the Walloons. He urges, with emphasis, the necessity for immediate and energetic remedies,—education and healthy treatment, first for the body, and then for the mind. We must notice, also, Dr. Frédéricq's 'Hygiène Populaire,' a French translation of a Flemish work, which has already gone through two editions. It has become popular from the freshness and clearness with which a subject unpleasant in itself has been treated.

We must not close this notice of Belgian works, written in French, without calling attention to the re-organization of the *Revue de Belgique*, which has greatly increased in its circulation. It has become the organ of different shades of Belgian Liberalism, in opposition to the two reviews, *La Revue Catholique* and the *Revue Générale*, which are the organs of the rival party.

A curious symptom of the awakening of the Flemish intellect is the appearance of a literary and scientific review, which ventures to shelter itself under a political flag. Since 1830, no Flemish review has had the courage to do this. For the matter of that, all the reviews

have held back from touching on political questions. The *Nederlandsch Museum*, under the editorship of Dr. J. F. J. Heremans, Professor at the University of Ghent, has shown itself, ever since its opening number, to be the organ of the liberal Flemish party; and some of our most highly-esteemed writers are amongst its contributors.

The Flemish writers, who keep up the closest relations with their *confrères* in Holland, have this year joined to contribute to the 'Biographisch Woordenboek der Noord- en Zuid- Nederlandsche Letterkunde,' a great biographical dictionary of Flemish and Dutch authors, from the first beginning of Netherland literature to the present day. Also there is the dramatic review, *Het Nederlandsch Tooneel*, the aim of which is to endeavour to arouse the Netherland Theatre from its literary torpor, and to raise it from its present deplorably inferior condition.

In the present year, as in all previous ones, novelists have written the greater number of the books which have been published in 1874. The first place amongst them must be accorded to a remarkable work, which has made a great sensation both in Belgium and Holland, called 'Ernest Staas, Advocaat,' written by Tony Anton Bergmann. This book has been like the Song of the Swan of the most ethereal and original of Flemish prose-writers. He had already achieved a reputation as an historian and author of short, spirited, detached stories, and now 'Ernest Staas' has crowned his fame in literature. The theme is the history of the life of a young advocate, and enables the author to unroll before us a series of pictures of life and manners in Flanders, all drawn with the hand of a master. The death of Anton Bergmann has left a void in the literature of the Netherlands. The "Novellen" by Rosalie and Virginie Loveling are also remarkable works. These two sisters were, until lately, only known by their poems, full of a freshness and simplicity which remind one of the shorter pieces of Uhland and Longfellow. Their volume of stories, which are pictures of peasant life in Flanders, is distinguished by the same literary qualities, and has achieved a great success, especially in Holland, where the public seems to have thoroughly recognized the delicacy and good taste which are developed with charming simplicity.

Hendrik Conscience, the novelist, who is so popular not only in Flanders but throughout Europe, has not allowed his pen to be idle. Besides two stories of contemporary manners ('De Keusvdes Harten' and 'Eene Verwarde Zaak'), he has written an historical novel, called 'Everard t Serclaes,' the subject of which is taken from an incident that occurred in the Brabant Communes during the fourteenth century. Romances have also been written by Madame Courtmans, Em. Rosseels, Alb. Van den Abeele, H. Keurvels, and Jacob Rademacher.

The literary and political works of a talented Flemish journalist, Felix Boone, have been collected and published posthumously.

The "Willems-Fonds" has completed the memorial of pious gratitude which it has erected to its founder and patron, Jan Frans Willems, the father of the Flemish movement. After having, in 1873, published a selection from the works in prose and verse

of this man, who, after the separation of Belgium from Holland, became the head of the Flemish party, the Willems-Fonds has this year edited a collection of his letters, literary and political, addressed to the most important men of the epoch. Max Rooses, Professor of Netherland Literature in the Athenæum of Ghent, has interwoven with this curious collection a life of Willems, which contains a retrospective history of the Flemish party from Waterloo to the present time. The 'Jaarboek' (Annual) of the Willems-Fonds contains a remarkable article, by Prof. Sleetckx, upon the influence exercised by the great Dutch poet, Jacob Cats, in the seventeenth century, upon Flemish literature. Of the same tendency is a curious article, by Prof. J. F. J. Heremans, establishing the influence exercised by Dutch writers upon those of Flemish Belgium during the union of the two branches of the Low Countries (1815-1830). It also contains an elaborate monograph, by Prof. Max Rooses, upon a Jesuit of the eighteenth century, Pater Poirter, whose writings, which are a singular mixture of asceticism and casuistry, have been almost the only reading of the Flemish population of the Low Countries for nearly a century.

In the domain of poetry, the place of honour must be given to the 'Gedichten' ('Poems') of Emmanuel Hiel, which appeared in the *Bibliothèque Néerlandaise*, published in Germany by a firm well known in Leipzig, F. Brockhaus. The poet celebrates, by turns, the greatness of Flanders in the past and her low estate at the present time; the events of the Franco-German war; love, and marriage. This collection is marked by brilliant lyrical qualities; it possesses real originality of thought and profound poetic sentiment; and it is also remarkable for the wonderful richness and variety of its rhymes. G. Antheunis, a poet full of sentiment and grace, many of whose smaller poems are already popular in Flanders, has published a charming collection, entitled 'Uit het Hart' ('Songs of the Heart'). J. van Droogenbroeck, better known under his pseudonym of "Jan Ferguut," has seen in less than two years the third edition of his volume of poems, called 'Dit Zijn Zonnestraten voor de Jeugd' ('Here are Rays of Sunshine for the Young'). This book of poems for children deserves the great success it has met with, for the *naïveté*, freshness, and variety which the author has displayed in a line in which it is by no means easy to succeed. The poetical collections of Eng. van Oye, of Lieut. Van de Weghe, of Victor Van de Walle, and of Theodoor Sevens, are all of them full of excellent promise, but they, at the same time, show great want of experience. The 'Gedichten' ('Poems') of the late C. A. Vervier deserve a special mention, because there we have the poetical works of one of the veterans of Flemish literature since 1830.

This year, two modern popular editions have come out of the old Flemish poem, 'Reinaert de Vos,' which tells the adventures of Renard, the wolf, and other animals. It has for several centuries past justly delighted all Flemish readers, as Goethe's German version of it, 'Reinke Fuchs,' has been the delight of readers on the other side of the Rhine. The edition edited by the poet De Geyter is remarkable for the scrupulous care and felicitous skill with which he has rendered the caustic

naïveté of this masterpiece of mediæval Flemish literature. In the second edition of his 'Beknopte Nederlandsche Metriek' ('Netherland Prosody'), Prof. Heremans has treated with learning and subtle delicacy all that relates to Netherland versification.

Amongst the literary annuals, there are two which are indissolubly linked with Flemish history and Flemish literature—one is 'Le Jaarboekje' of the venerable poet, F. Rens, which has appeared now for more than forty years. This year it contains the whole of the last lines written by Anton Bergmann. They describe a beautiful journey to Venice, and are called 'Marietta la Bella,' and were written by the poet on his death-bed. 'De Studenten Almanak' ('The Almanac of the Students of Ghent') is perhaps the oldest and most curious publication of its kind. Many of the Flemish and Dutch writers have made their first appearance in its pages, for this work is open to the students of all the Universities of Belgium and Holland. The Roman Catholic students of the University of Louvain, whose political and religious opinions keep them aloof from the Annual of Ghent, published an interesting volume of their own for 1874.

Except works of a purely literary character, we have fewer books to notice this year than during previous years. National history alone is cultivated in Flanders systematically. Besides the monograph of L. Everaert and of Jan Bouchery, upon the history of the town of Halle, those of Jan Broeckaert and of Frans de Potter upon the towns of Alost and of Courtrai, we must call attention to the third volume of the *Chronicles* by Marcus van Vaerenwijck ('Van die beroerlicke tijden in die Nederlanden en voornamelijk in Ghent, 1566-1568'), published with the greatest care by Ferd. van der Haeghen, the learned librarian of the University of Ghent. It is a most picturesque and naïvely impartial narrative of the tragic events which arose in the Low Countries in the sixteenth century during the excesses of the Iconoclasts and the tyranny of the sanguinary Duke of Alva. These *Chronicles* have become more and more popular as each volume has appeared, and their value recognized owing to the abundant harvest of previously unknown facts which they contain. A curious little work by Jos. van den Brande, called 'Eenige Bladzijden uit devgeschiedenis van het Onderwijste Antwerpen,' may be classed amongst histories. It traces the peculiar condition of education at Antwerp at the beginning of the seventeenth century, immediately after the triumph of Spanish intolerance in the Southern States of the Low Countries.

As a specimen of artistic criticism, we must mention an Essay, by Prof. Sabbe, upon the nationality of the Flemish school of painting. It is original, though somewhat scholastic. Hendrik Conscience has written an interesting biography of Willem De Mol, a Flemish musician, who died a little while ago abroad, at the time when he gave the greatest promise. Willem De Mol, although very young, had the gift of music—of simple and touching melody, which goes straight to the heart. His song, "Ik ken oen lied," the words of which are imitated from a well-known English ballad, "I know a song, a song of love," will live after him.

Dramatic literature has shown signs of life in 1874. Dramas and vaudevilles may be counted

by the score in Flemish, but their merit is not in proportion to their numbers. This year, however, has witnessed several dramatic works which are highly satisfactory. The biennial prize of the Belgian Government has been awarded to Dés. Delcroix, for his historical play, 'Philippine van Vlaanderen.' At Antwerp the communal administration has crowned several remarkable dramatic works, which are reserved for representation upon the stage of the magnificent Netherland Theatre, which has just been opened in the commercial and artistic capital of Belgium. On this occasion the jury of the competition published a remarkable Report (*Verslag*), in which all the questions relating to the present condition of the Flemish Theatre in Belgium are examined with great sagacity; this paper also contains inquiries into the best method for the improvement of the stage. The public becomes more and more interested in this question both in Flanders and in Holland. People are beginning to feel the importance of a moral national drama for the intellectual development of all classes. The stage in the Netherlands has always been, and will probably become again, a school of patriotism and morals.

E. DE LAVELEYE—PAUL FREDERICQ.

BOHEMIA.

As this is the first time that a review of Czech literature has appeared in the *Athenæum*, a few words of introduction may not be superfluous.

Czechs are naturally proud of the fact that their nation has twice taken the lead in European thought, i.e., in the Hussite wars and in the Thirty Years' war. When the Bohemian kingdom was crushed at the calamitous battle of the White Mountain, it seemed as if the nation must disappear; but, thanks to the efforts of patriotic men, well supported in their arduous task by the nation, it was, in truth, re-made, and this position gives a peculiar interest and stamp to the whole of Czech literature.

Before entering on a special account of the literature of the expiring year, I may mention the chief productions of former times. On the language itself, we have the voluminous and standard works of Joseph Dobrovsky; his 'Institutiones Linguae Slavicae' being of special value, not only to Czechs, but as a foundation of all Slavonic philology. For the Czech language in particular, the work of most importance is the Dictionary of Jungmann, a work well entitled to be ranked with the best of the kind. Szafarzik's 'Slavonic Antiquities' ('Slovanské Starozitnosti') threw great light on the ancient history of the Slavs, and forms the starting-point for all further investigations on that subject. In continuation of Slavonic antiquities on Bohemian soil we have Palacky's 'History of the Czech Nation,' calculated yet to fill many volumes. It is written with power and honesty, and, as it is being translated into German, will be indispensable to all wishing to study the history of Central Europe. The writings of Purkyne, Pressl, Stanek, Krejci, and other naturalists, may be mentioned in this branch. As all branches of science began to be studied, an Encyclopædia ('Slovník Naučný'), which had become a necessity, was published by Drs. Rieger and Malý, the eleventh and last volume appearing about a year since. In

poetry and lighter writing the fertility has been so great that I must refer your readers to the accounts of Talvj, Bowring, Wratislaw, and Gardiner. John Kollár's poem, 'The Daughter of Glory' ('Slávy Dcera'), was written in a Panslavonic spirit, while Czelsakovsky inaugurated a truly national poetry. Tyl, by his numerous novels and scenes from life, helped to spread a love for reading, while Kliepera did the same for the drama. In Božena Němcová, a woman found and still holds her place in novel writing. In the press, Havlíček has become a proverbial name.

From foreign literature we have translations of most standard authors, ancient and modern. The translations of Shakspeare (by Czejka, Doutha, Czelsakovsky, Malý, and Joseph Kolár) are well calculated to show the power and beauty of the Czech language. We have also 'Paradise Lost' (Jungmann), Macaulay (Zelený), part of Byron, Goethe, Faust, Schiller, an enumeration which will be sufficient to give a general idea of the state of the Czech literature and language.

Having thus briefly glanced at our past literature, we may turn to the productions of the expiring year, again commencing with that branch to which most attention is paid in our literature. Palacky's historical work continues to appear, the latest publication being that of the second part of Vol. V., containing the period of the Jagellons down to 1526. The collecting of historical materials has also found assiduous workers. The Bohemian Archives are a magnificent compilation, edited, since 1840, by Palacky, at the expense of the Bohemian Diet. This year appeared the fifth part of Vol. VI. Dr. Emler, Keeper of the Archives of Prague, is publishing 'Fontes Rerum Bohemicarum.' We have also 'Reliquiæ Tabularum Terræ Regni Bohemiæ anno MDLII. igne consumptarum,' 'Regesta Diplomatica Bohemiæ et Moraviæ,' and 'Libri Citationum et Sententiarum,' by Brandt, while a History of Moravia, by B. Dudík, has reached its sixth volume. Zelený's life of Jungmann is an interesting account of one of the most stirring times of Bohemia. The second volume of Dr. Czupr's work on 'Old Indian Lore' ('Učení Staroindické') contains interesting particulars on the development of the European religions. In æsthetics, a valuable work on the distinctions between Roman and Hellenic sculpture, 'Laocoon,' by Dr. Tyrš, is important. Dr. Durdík has published a collection of his works under the title 'Kritika.' His 'Æsthetics' has reached a second volume, and his 'Psychology' a second edition.

As regards the classics, we have Prof. Niederle's Grammar of the Greek Language, comparing it directly with the Slavonic tongue, a work valuable in preventing the necessity of studying books which treat Greek from a German point of view. A new translation of the 'Odyssey' is being issued, in the original metre, by Prof. Mejstnar. The connexion of the Slavonic languages, as exemplified by the old Slavonic is well brought out by Prof. Geitler's book on the phonology of Old-Bulgarian or Church Slav.

The Society of Bohemian Mathematicians (connected with many foreign ones) edits several periodicals, the only mathematical journals in Austria, under the direction of Prof. Studnicka and Dr. Weyr. Many publications in the area of natural science have been

issued; the best known is the *Scientific Exploration of Bohemia*, published by order of the Bohemian Diet, of which Vol. II., 'Prodromus Floræ Bohemicæ,' by Prof. L. Czelsakovsky, has appeared.

Political economy is represented by Dr. Wellner's work, while Dr. Hanel has written a comprehensive study of the 'Influence of German Law in Bohemia and Moravia.'

The political journalism of the country has considerable influence; I may mention *Czasopis Českého Musea* (*Journal of the Czech Museum*), published by Dr. Ember, exclusively scientific, and *Osveta* (*Enlightenment*), including novels and poetry, and edited by Václav Vlček, and many other more special ones, while journalism for the people, helped by compulsory education, has attained great results. The 'Poesie Svetova' ('World's Poetry') is engaged in completing our translations of the best foreign authors, and the 'Narodní Bibliotheka' ('National Library'), conducted by Zakrejs, is doing the same for native literature. Among other native authors who have published their works in a compact form in the present year, is Madame Karolina Světlá, one of whose books ('La Rychtarka') in the *Revue des Deux Mondes* attracted notice. We have also the collection of V. Vlíek's novels and tales; the poetical works of B. Janda, &c. Svatopluk Czech's poems show considerable talent, and we have also poems by Mdlle. Krasnohorská, Hejduk, and Jaroslav Goll.

I cannot conclude without mentioning the irreparable loss Czech literature has sustained by the death of Vítězslav Hálek, at the age of thirty-nine. He may well be compared with Burns from the pure national spirit of his songs, though, unlike Burns, he exerted considerable influence on other branches of literature. His chief works were lyrical, among the best being his 'Evening Songs' and 'Songs in Nature,' while in the drama his 'Carevitz Mexej,' and 'Amnon and Tamar,' and in epic poetry his 'Alfred,' and many other productions, show his extraordinary power.

DR. J. DURDÍK.

DENMARK.

THIS year has been still less productive than 1873. Not one notable work of imagination has appeared. The play written by F. Paludan-Müller for the opening of the new Royal Theatre, 'Time's Changing,' met with but a modest succès d'estime. His 'Adonis' (Adonis coming to Elysium, and dreaming away eternity at the feet of Proserpina) is a short, elegant tale, in verse. The tragedy, 'Periander,' by a young poet, Gandrup, has been thought to indicate talent, and, at least, shows signs of reading and æsthetical study. Some volumes of lyrics have been issued, and a number of novels and tales, none of which it is necessary to dwell upon. The most original are, perhaps, Drachman's sketches, 'In Storm and Calm.' The aged poet C. Winther's prose love-tale, 'In the Year of Grace,' is a neat trifle. Our chief novelists have not published anything; but the 'Italian novels' by Bergsøe will soon appear.

Bergsøe's 'Rome under Pius IX.' (not finished) is a large illustrated medley of descriptions. Of more interest is a small, lively volume, by an anonymous tourist, 'Traits of Life in America.'

In history, we have but two notable books: a large volume by C. Paludan-Müller, on 'The First [Four] Kings of the Oldenburg Family,' containing "outlines and thoughts" that put many things in a new light. The author tries to extenuate the crimes of Christian the Second (for instance, the butchery at Stockholm), which he attributes to the influence of wicked counsellors; not apparently seeing that, by putting matters in such a light, he is making the king more despicable, and not less odious. A small volume, by General C. Hegemann-Lindencrone, on 'The Year of War, 1864,' contains an attack, couched in moderate terms, on the policy of the dominant "national" party, on the way in which the ministry meddled with military operations, and on the pernicious influence of the Copenhagen press. The General belonged to the old "whole-state-party," which opposed the attempt to incorporate into the kingdom the duchy of Sleswick against the wish of its inhabitants. His remarks being, in part, aimed at Bishop Monrad (Premier in 1864), the latter has, in the last of his 'Political Letters,' tried to prove that he was not by any means wholly responsible for what happened, thereby, at the most, modifying the distribution of responsibility. At repartee, as in parliamentary debate, Monrad is expert enough, although otherwise his literary capacities are by no means of a superior sort. Besides these publications, I need mention only the first part of a book on 'The Foundation and First Development of the Northern Church,' by Jørgensen, based on the false notion that the Catholic Church in Denmark, Sweden, Norway, and Iceland formed one individual "northern" Church; a few popular productions, such as Tuxen's 'History of the Dano-Norwegian Marine,' and continuations or conclusions of works named in the *Athenæum*, Nos. 2253, 2305, 2357, 2409. Bricks and Gjellerup's 'Danish Nobility in the Sixteenth and Seventeenth Centuries' is but a collection of materials (funeral sermons). I may also mention 'Letters and Documents relating to Tyge Brahe,' edited by Friis.

G. Brandes's 'Reaction in France,' the most interesting book of the year, is Vol. III. of his 'Great Currents of Literature,' on which see *Athenæum*, Nos. 2357, 2409. He and his brother, E. Brandes, in October, began a literary periodical, the *Nineteenth Century*, on whose prospects I cannot yet pronounce an opinion; yet signs of a coming change of "currents" are not altogether wanting. Danish literature is chiefly an offshoot of German "Romanticism," and of ideas originating in Schelling's philosophy which came in above seventy years ago, and coalesced with the "bardism" of the Klopstock school previously introduced. As the productiveness of this "current" is dying out, something must fill the void; and there is no resource except the newest European "currents," to which Brandes wants to lead his unwilling countrymen, who fear that their nationality, with all their virtue and religion, will be drowned in them. Vol. IV. of Arentzen's meritorious work on 'Baggesen and Oehlenschläger' has at length been published. Paludan's 'History of French Literature,' although respectable, is marred by the prejudices of the Danish-Lutheran theologian. 'Goldoni and Gozzi,' by Schandorph, has just appeared.

Of H. Scharling's 'Humanity and Christ-

ianity,' a "philosophy of history," the concluding Vol. II. has been given to the world. The work contains sketches of non-Christian religions and of the chief Christian Churches, with remarks on ancient civilization, and a chapter on modern Humanism. How this can constitute a "philosophy of history," is not clear to me, if, indeed, it has ever been discovered what the "philosophy of history" really is. The book, though rich in materials, can scarcely be said to contain anything new, but it is written in the lively, popular style characteristic of the author. He is a most orthodox Lutheran, and speaks rather contemptuously of modern researches regarding the antiquity of man, &c. R. Nielsen's 'Conditions of Vigorous Volition' is one of his quasi-popular books—not those in the philosophic dialect, where not a sentence is comprehensible to common mortals, but those that are, linguistically, rather more intelligible. Yet I approach it with diffidence, expecting the common fate of being convicted of misunderstanding Nielsen *toto celo*. Let me venture to state that the Professor divides a human being into three parts,—body, soul, spirit,—so that reason belongs to the soul; and that in his system the condition of invigorating, i. e., Christianizing, the will is raising it above reason (and, above the "soul") into the "spirit." Many may possibly suspect our great philosopher of having risen so far above reason as to mistake the "spirit" for one-third of the individual man, but they will, no doubt, be told to keep silence, as having themselves never risen above reason, and so being no more able to talk about the matter than the blind about colour. Bishop Martensen has written a book on 'Catholicism and Protestantism.' Although the Catholics are gaining some proselytes among the poor, few, if any, of Martensen's readers need a prop against Catholicism, but numbers of them would have been glad to be furnished, by the foremost representative of Lutheran learning and acumen, with arguments against modern "infidel criticism," as full, as ingenious, and as popularly intelligible as those he has urged against Papacy and Infallibility. But the Bishop has no other consolation for his flock than that Renan "is not ashamed" to explain the resurrection by the hallucinations of a crazy girl, and that, thank God! all middle courses are at an end, and Christianity is either all deceit or all truth,—this dilemma in itself sufficing as the proof for the latter alternative. Martensen has surprised Copenhagen and the Government by a pamphlet on 'Socialism and Christianity,' in which he adopts the views of the Catholic friends of socialism (especially Moufang), who demand that the law shall protect labour against capital, and authoritatively declare this to be the Christian and ethical solution of the question, though, of course, the whole point is, whether it would lastingly benefit the working class in a worldly and pecuniary way. But Martensen does not so much as debate its practicability; he does not go into detail nor examine consequences; his facts are borrowed from abroad, and he nowhere alludes to Danish workmen—perhaps from cautiousness, for the Government persecutes our socialists harshly, and imagines it has thereby saved the state. Martensen speaks with envy of the hold Catholicism is, through socialism, getting of the poor, and is probably actuated by fear of Catholicism, and a wish that Lutheranism should here vie with Catho-

licism in order to preserve its territory. He loudly preaches the necessity of saving the working classes from atheism and "naturalism," and converting them into believing Christians, and evidently wishes to send the whole Lutheran clergy on this mission. This is very possibly his real aim, socialism only being the handle he has borrowed from the hated Catholics. But his is a Utopian dream. Lutheranism is powerless here, and cannot cope with Catholicism; and atheism and "naturalism" are scarcely weaker than Catholicism. But he deserves praise for not having suffered himself to be deterred by the dominant party from speaking for the working classes. A. C. Larsen, in his tract 'On the Theological Faculty,' demands that the theological faculty should be removed from the University and theological studies transferred to a clerical seminary. Prof. H. N. Clausen's answer, 'On Theological Faculties,' accuses Larsen of "brutality," "want of patriotism," and (by a mistake) of "youth," but does not go into details. A pamphlet on the separation of State and Church, by a writer who uses the pseudonym of "V. Norfelt," has not raised much discussion.

A few books for professional students have appeared, as Höfding's 'English Philosophy in our Time,' Hermansen's 'Integrity of the Book of Job,' Gude's 'Holy Eucharist,' Part I. (Orthodox), &c., besides the conclusions of works named formerly. C. Paludan-Müller and Joh. C. H. R. Steenstrup have waged a hot war in pamphlets on the MS. of the Terrary of Waldemar, debating whether it be a real document or a caligraphic exercise from a document.

The number of translations, of course chiefly from current European literature (*vide Athenæum*, No. 2409), is increasing fast. E. Brandes has translated Kalidasa's play, 'The King and the Dancer.' E. JESSEN.

FRANCE.

If we look impartially at the literary results of the year now closing, we find very few original works of any real value. Let me, in the first place, direct your attention to publications connected with historical science. Reprints abound, *recueils* of articles contributed to periodicals, new and improved editions of classical authors, and that is nearly all. Your readers are aware that the French Foreign Office, adhering steadily to the custom which has prevailed for the last two centuries, had, until quite recently, closed its doors against students, even those who did not wish to transform history into a weapon for the politics of the present day. This was carrying precaution to the most absurd lengths. Better times, however, seem to be approaching; and a Committee has just been organized, under the direction of M. de Vielcastel, for the purpose of revising the old rules of the Ministère des Affaires Étrangères, and placing within the reach of the public some of the treasures it contains. The merit of bringing about this improvement may justly be claimed by M. Armand Baschet, who, in a most interesting volume, has told us in detail how the 'Memoirs' of Saint-Simon contain only a small portion of the documents left by that garrulous *gentilhomme* on the reign of Louis the Fourteenth and the regency of the Duke d'Orléans. What danger can there be, as a

matter of fact, in sending to the press the State papers and other documents of general importance belonging to the pre-revolutionary epoch? None in the least, if we may believe M. Geoffroy and Herr von Arneth, whose three handsome and substantial octavos have rendered to the cause of history and to the reputation of the unfortunate Marie Antoinette the most signal service, by placing before us the correspondence of the Empress Maria Theresa with Count de Mercy-Argenteau, the Austrian Ambassador at the Court of Versailles. I was alluding just now to reprints of well-known historians and chroniclers. Whilst Baron Kervyn de Lettenhove is busy finishing his magnificent edition of Froissart, M. Natalis de Wailly has added further improvements to the Villehardouin, which he had published during the course of last year for Messrs. Didot's collection of French mediæval classics. The Société de l'Histoire de France goes on steadily with Brantôme; it has just issued the last volume of Monluc's 'Commentaires,' and promises to its subscribers the speedy continuation of Bassompierre's 'Mémoires.' Whenever Saint-Simon's portfolios are emptied, arranged, annotated, and sent to press, we shall have interesting revelations about the Court of Spain during the reign of Philip the Fifth and the tenure of office of the celebrated Princess des Ursins. In the meanwhile, Mrs. Carey's new edition of Madame d'Aulnoy's travels will help to supply the desideratum, and, at the same time, to amuse the reader. The reputation which this lady enjoyed as a writer of fairy tales led many people to suppose that fiction was mixed up equally with truth in the 'Relation du Voyage d'Espagne,' and, indeed, a certain element of romance, after the fashion of Cervantes, Chapelle, and other favourite authors, had been purposely introduced with the view of making the book more saleable; but it is easy, thanks to the care taken by the fair annotator, to distinguish in the present edition what is authentic from the fictitious episodes, and to do justice thus to the excellent qualities of Madame d'Aulnoy. The influence of Spain over Continental politics reached its highest pitch about the middle of the seventeenth century; and in this chapter of modern history there are many portions which are intimately connected with the annals of our French neighbours. Such, for example, is the whole question of the matrimonial alliances, so fully analyzed by M. Perrens, in his work entitled 'Les Mariages Espagnols sous le Règne de Henri IV. et la Régence de Marie de Médicis.' This gentleman, confining himself to an epoch with which he is thoroughly familiar, has devoted another work to the relations between the French Court and the Papal See. The attitude of the Ultramontanes towards the Gallican Church, the talents of the diplomatists on both sides, the importance of the theological books which arose from the conflict, and, finally, the serious character of the questions at stake, give exceptional value to the new volumes of M. Perrens, and lead us to wish that a writer so deeply conversant with the ecclesiastical history of his country would attempt what he himself considers so necessary, a special work on that very subject. M. d'Haussonville's 'L'Eglise Romaine et le Premier Empire' and the book I am here

noticing, are detached parts of an edifice which deserves to be raised in a careful, judicious, and impartial spirit. M. Pierre Clément's 'Histoire de Colbert,' finished by this *savant's* friend and collaborateur, M. Geoffroy, is an appropriate sequel to the collection of despatches and State papers which the great statesman issued during his long and laborious administration. It throws the greatest light upon the reign of Louis the Fourteenth, and illustrates with much detail the working of the various branches of the public service. But if the survey of Colbert's government is interesting, it does not nearly exhaust the history of French finances, and M. de Boislieu has contributed a mass of valuable information on that subject by the publication of two other works, which I must briefly notice. The one is a collection of *pièces justificatives* bearing upon the history of the Presidents of the Court of Accounts since the reign of Louis the Twelfth till the Revolution; the other is the first volume of the 'Correspondance Inédite des Contrôleurs Généraux des Finances avec les Intendants des Provinces.' These two compilations, explained and elucidated by excellent prefaces, are very trustworthy guides to the often puzzling subject of French finances; and when the latter one is terminated, we shall possess, together with M. Picot's 'Histoire des États-Généraux,' the best commentary possible on M. de Tocqueville's 'L'Ancien Régime et la Révolution.' On the list of works of humbler pretensions, I find M. de Barthélemy's 'Filles du Régent,' a series of interesting monographs on princesses, one of whom alone, the notorious Duchess de Berry, was well known, thanks to the scandalous particulars of her life. Certain writers of the present day have attempted to whitewash the impudent mistress of the Chevalier de Riom. M. de Barthélemy, I need scarcely say, knows too well the claims of truth even to extenuate the Duchess de Berry's vices. On the other hand, he has been particularly successful in throwing new light on the life of that lady's five sisters, whose comparatively uneventful career had hitherto been cast into the shade by the notoriety which Lagrange-Chancel and Voltaire attached a hundred years ago to the name of the Duchess de Berry. Madame de Choiseul is another remarkable person of the eighteenth century; she belongs to a later period than that of the Regency, and forms by her character a pleasant contrast to the society amidst which she lived. M. Granet has devoted to that lady an interesting volume, spoilt, however, here and there, by useless digressions, and by too great fondness on the part of the author for the mere gossiping side of literature. The Archives de la Bastille are not yet exhausted, it seems, and the dark and nefarious transactions which were carried on even around *le grand monarque's* very court have supplied M. Ravaisson with an octavo of much value. Voltaire's 'Siècle de Louis XIV.' gives us in magnificent language all the pomp and majesty of Versailles as it stood during the Augustan age of French literature. If you want to see what French society really was then, study the details of the scandalous *affaire des poisons*, where, side by side with Madame de Brinvilliers, we see appearing Madame de Montespan, and even

the poet Racine. The documents so laboriously collected together by M. Rocquain are the best justification of the *coup d'état* of Brumaire, when Bonaparte substituted military government instead of the corrupt rule of the Directoire. Count de Cosnac is also merely an editor and annotator of *pièces justificatives* in what he calls his 'Souvenirs du Règne de Louis XIV.' I do not mean to disparage in the slightest degree works of that kind, especially when, as in the present instance, the papers reprinted are of real importance; but M. de Cosnac's *Souvenirs* are materials for a history of the Fronde rather than the history itself of that animated period. As a specimen of artistic composition, I far prefer M. l'Abbé Houssaye's 'Cardinal de Bérulle,' and, in a totally different order of ideas, M. T. Delord's 'Histoire du Second Empire.' In describing the foundation of the French Oratoire, and the endeavours made by one of the noblest representatives of the early seventeenth century to reform the Gallican clergy, M. Houssaye has had at his disposal a number of documents extremely interesting; he has, moreover, worked them with considerable skill into a clear and well-written narrative. M. T. Delord's fifth volume is, if possible, still better. It places before us an account of the events which marked the years 1867-1869, and thus explains the causes of the late emperor's ultimate downfall. In describing the intrigues which led to the establishment of M. Ollivier's cabinet, M. Delord has been able to avail himself of the information embodied in the Emperor's private correspondence discovered at the Tuileries after the events of September. His summaries of Parliamentary debates are remarkably full,—some critics would perhaps say too much so,—and the details he gives us on the periodical press of the day must be read to be properly appreciated. Who would have dreamt of seeing M. de Villemessant, for instance, actively helping to found *La Lanterne*, and pledging himself to assist M. Rochefort, at the very time when in the *Figaro* he supported the Government and the Conservative party?

The Count de Paris deserves to be named for his elaborate history of the civil war in America; nor can I pass over M. Dantier's historical studies in Italy, so interesting, so beautifully written, notwithstanding their fragmentary character. The invasion of the Lombards, the reign of Theodoric, the struggles between barbarism and Christian civilization, the Normans, the *communes* of Northern Italy, the attitude of the Papacy towards the Empire,—such are the subjects treated by M. Dantier with so much the more success because, in addition to his thorough acquaintance with printed and MS. documents, he enjoys the advantage of a long residence in Italy, and a consequent knowledge of the country. M. Yriarte, too, discourses about the favoured land which has done so much for the civilization of the world; he takes us to Venice, and attempts to show by the biography of Marc-Antonio Barbaro what the life of a patrician of the republic was during the sixteenth century. The numerous posts which Barbaro filled have enabled M. Yriarte to enter into considerable particulars on the home and foreign policy of the Venetians, and thus the history of a single individual turns out to be that of one of the most important

European States in the Renaissance period. MM. Gachard, Baschet, Alberi, and Tommaseo had already, as most of your readers are aware, done much to elucidate the relations of the republic of Venice with the other European states. M. Yriarte has contributed most extensively to this curious subject, and his chapter on Barbaro's embassy to France towards the beginning of the wars of religion is derived from documents which have never before been consulted.

Hitherto I have confined my attention to works bearing upon modern times, and to the vicissitudes of European civilization. M. Guizot's 'Histoire de France racontée à Mes Petits Enfants,' fortunately left in a nearly complete state, appropriately closes this part of my summary; so, noticing *en passant* the first volume of Cardinal Mazarin's correspondence, published by the French Government in the 'Collection des Documents Inédits,' the new edition of Malon's valuable Memoirs, and M. Victor Palmé's splendid reprint of Dom Bouquet's 'Recueil des Historiens,' I shall pass on to historical works connected with antiquity. M. François Lenormant, with his wonted activity, pushes his inquiries into the most various quarters: the two volumes entitled 'Les Premières Civilisations' treat of Egypt, Assyria, Phœnicia, and Chaldæa; they are a series of essays originally contributed to sundry periodicals, and where a number of interesting questions connected with the history, the literature and the religion of Eastern people are carefully discussed. In another work ('La Magie chez les Chaldéens') M. Lenormant examines the different systems of magic and incantations practised on the banks both of the Nile and of the Euphrates, thus throwing new light upon a most important side in the development of ancient mythology, and deducing from the study of comparative religion fresh arguments for the consideration of ethnologists. M. Lenormant is open to the accusation of allowing sometimes too much to mere conjecture; but, on the whole, his erudition strikes me as really sound, whilst his industry is certainly above all praise. On the history of ancient Rome, three works of unequal importance, but each deserving a notice here, have been published during the course of the last twelve months. M. Gaston Boissier's 'La Religion Romaine d'Auguste aux Antonins' is a complete and admirably drawn sketch of heathen society at an epoch when society was not yet thoroughly leavened with the spirit of Christianity. What was the character of the reforms introduced by Augustus; how far were they successful; and to what extent did philosophy, especially that of Seneca, combined with the action of foreign religions, modify the old Roman intellectual and moral world? These questions are certainly full of interest; and the recent discoveries made by archaeologists and epigraphists have accumulated a number of documents towards their solution. M. Boissier, in his two volumes, has made excellent use of all these resources, and the result is a most interesting work on the origin of Christianity. The author takes care to declare expressly that the religion of the Gospel must not be considered as a development of existing mythologies and metaphysical systems; it was to all intents and purposes an independent work, and which could not have been accom-

plished by other agencies. Virgil and Seneca stand forth prominently in M. Boissier's notice as representatives of Latin thought during the Early Empire. Tacitus, another character who comes out in bold relief, has occupied the attention of M. A. Geffroy. Under the title of 'Rome et les Barbares, Études sur la Germanie de Tacite,' the learned Professor of Ancient History at the Sorbonne publishes a series of lectures delivered by himself, and in which he endeavours to prove, first, that Tacitus is a very trustworthy guide as to the condition of the Teutonic world; and, secondly, that the Barbarians, as they were called, really conquered Gaul during the fifth century. It is well known that, with respect to this latter point, the Abbé Dubos and Montesquieu represented with equal ability two opposite schools of historians, the former denying that a conquest had occurred, whilst the author of the 'Esprit des Lois' maintained it. M. Geffroy takes care to show that a critic may endorse Montesquieu's ideas without adopting the singular vagaries of certain democratic writers who describe the French aristocracy as immediately descended from the German conquerors, whereas the proletariat are the modern representative of the oppressed Gauls.

M. Nisard is known to most of your readers, I doubt not, for his amusing 'Études sur les Poètes Latins de la Décadence,' as well as for his masterly History of French Literature, a new edition of which has been recently published. In the four lectures which he has just issued collectively he discusses the character of Cæsar, Sallust, Livy, and Tacitus, and he examines what qualities they had in common as historians, and what differences gave to each one of them his own originality. Viewing the subject generally, we find that historical productions belong to one of three classes, relatively to the position occupied by the writer:—1. He may have played a conspicuous part in the events he describes, and his narrative is the account of episodes *quorum pars magna fuit*. 2. He may have simply witnessed these transactions rather than contributed to them as an actor; he notes down his impressions, and not his deeds. 3. He may have undertaken to describe events and incidents accomplished long before he was born; and it is by the power of imagination that he is enabled to paint the stirring scenes which crowd his canvas. Cæsar, Sallust, Tacitus, and Livy are severally identified with these various categories of historians; and it is the eternal glory of Latin literature that it can boast of models in the three classes I am now alluding to. M. Nisard has, I think, admirably hit upon the distinctive qualities of the great men who have sat for their portraits in this volume, and he shows, amongst other things, that Tacitus is not *un écrivain de Décadence*.

The history of archaeology in its various forms bears a close relationship to the topics I have just been discussing, and the reader who studies the works of M. Beulé ('Auguste et sa Famille, le Sang de Germanicus,' &c.) and M. Ampère ('L'Histoire Romaine à Rome') will soon find the interdependence of these two branches of knowledge. Thanks to the material help supplied by wood-engraving, photography and chromo-lithography, archaeological books can now be produced at a comparatively cheap rate, and one of the most

efficient means of carrying on historical researches is accessible, at present, to most readers. Besides the various *livraisons* of the *Revue Archéologique* for the year 1874, I shall mention two works which may be considered as good specimens of this class of publications: the one is Dom Guéranger's 'Sainte Cécile et la Société Romaine aux Deux Premiers Siècles,' and the other, the sumptuous 'Mélanges d'Archéologie' of Fathers Martin and Cahier. Written from the strongest Ultramontane standpoint, the volume on Saint Cecilia unhesitatingly adopts all the legends so thoroughly demolished two hundred years ago by Tillemont, Fleury and Mabillon. Dom Guéranger inveighs furiously against Jansenists as well as Protestants, and looks upon the 'Acta Sanctorum' in the light of an unimpeachable authority; but his account of early Christian society is interesting, nevertheless, and his description of the catacombs, profusely illustrated as it is with woodcuts, will be found very valuable. The 'Nouveaux Mélanges d'Archéologie' forms two quarto volumes, which treat of various questions connected with Christian art, such as *Bestiaries*, church ornamentation, relic-cases, &c.; the drawings in it are the work of Father Martin, lately removed by the hand of death from a busy and useful career; the letter-press, for which we are indebted to his *collaborateur*, Father Cahier, gives evidence of sound scholarship and of varied learning. Count Grimoird de Saint Laurent's 'Guide de l'Art Chrétien' should not be forgotten; the fifth volume, lately published, contains the iconography of the saints, and will be perused with interest even by those readers who only wish to study in the company of an amiable and intelligent guide some of the best specimens of painting and sculpture.

Esthetics form an important branch of philosophy, the only one which is now cultivated with any success on the French side of the Channel. As for metaphysical science, it seems quite at a discount; the old spiritualist school has vanished for ever, and the cloak of M. Royer-Collard has not fallen upon the shoulders of any worthy successor. If I name M. Fouillée's book on 'Déterminism,' I shall have nearly exhausted the list of publications having any pretensions to originality. The reproach that can be addressed to the author is a disposition to yield too much; he writes to meet the determinists half way, and he does not seem to perceive that a system so elaborately constructed must be rejected altogether, if it is rejected at all. Amongst the attempts made to reconcile the claims of science with those of Revelation, I must name the learned work published by M. l'Abbé Fabre d'Envieu. This gentleman starts from the supposition that the narrative contained in the first chapter of Genesis has been misunderstood, and that a better interpretation of the text would remove all the difficulties raised by destructive criticism. He then examines in detail the evidence supplied by archaeology, palæontology, and geology, and endeavours to show that the theories of the present day, with which the names of Messrs. Huxley, Darwin, and Tyndall are associated, entirely break down, because they are derived either from false data or from illogical inferences based upon true ones. The history of philosophy and of religion has suggested a certain

number of memoirs, which prove that the movement inaugurated by the late M. Cousin is still going on. In addition to the two volumes of M. Perrens, already mentioned, and which treat less of religion considered in its essence than viewed in its applications, let me name M. Véra's critique of Dr. Strauss; it is curious to see a Hegelian attacked in the name of Hegelianism, and this instance shows us once more how strangely the disciples of a thinker can often deviate from the principles which had been their earliest intellectual food. Thus it is that Spinoza's doctrine was some time ago declared to be incompatible with Cartesianism, although the philosophical relation of the *Ethica* to the 'Discours de la Méthode' could easily be demonstrated. M. Garcin de Tassy has done much by his 'L'Islamisme d'après le Coran' to illustrate the leading points of Mohammedanism; and M. Nourrisson's monograph on Macchiavelli, recently published, is a valuable contribution to the history of political science during the sixteenth century. I had nearly forgotten M. Janet's treatise on ethics ('La Morale'); it is the best manifesto lately issued by the spiritualist school of philosophy, and deserves to be carefully studied.

The reform of public instruction in its various stages still engages the attention of thinkers who are anxious to bring about the regeneration of France. Not satisfied with writing the history of the Government which took office in September, 1871, and of describing with all the authority of an eyewitness the causes which led to the downfall of Napoleon the Third, M. Jules Simon devotes a thick octavo to educational subjects, and aims at drawing the University of France out of the traditional groove in which it is still slowly moving. M. Jules Simon's schemes are excellent, yet they strike me as impossible so long as the national spirit of our neighbours remains what it is. If there is a subject less capable than any other of being successfully altered by a Government decree, it is surely the training of children, and the success of Father Lacordaire's attempt at Sorèze is the best proof of what I am stating. It was the illustrious Dominican's personal influence which made of that school a "French Eton." As soon as he had disappeared, the work collapsed. Educational reforms are of various kinds, and the teaching of grammar and literature is one of the subjects where modifications are especially wanted. M. Michel Bréal's translation of Bopp's 'Comparative Grammar,' now terminated, and improved by an excellent analytical index, will, I trust, lead to thorough changes in the teaching of languages. M. Auguste Brachet's 'Nouvelle Grammaire Française,' intended for the pupils of the colleges, together with his 'Morceaux Choisis des Grands Écrivains du Seizième Siècle,' are also praiseworthy efforts in the same direction. It is amusing to see M. Brachet denouncing, on the one hand, the horror of some teachers for the scientific subtleties of comparative grammar, and, on the other, the zeal without knowledge which induces a few enthusiasts to rush unprepared into the midst of Aryan and Semitic etymologies. When I turn to literature properly so called, I hear with amazement that only a few weeks ago the Minister of Public Instruction authorized the study of writers belonging to the sixteenth century.

For many pupils, therefore, the selections so judiciously put together by M. Brachet in his recent volume will be altogether new, and the names of Ronsard, D'Aubigné, and Duplessis-Mornay will sound a little fresher than those of Racine, Boileau, and Montesquieu. A companion volume, devoted to extracts from the chief mediæval writers, is announced as in the press. Meanwhile, M. Gidel, a member of the French University, like M. Brachet, has presented us with an admirable compendium of the history of literature during the Middle Ages, illustrated by choice extracts. Those of your readers who relish the *esprit Gaulois*, and are fond of works of fiction, cannot do better than peruse M. Charles Louandre's 'Chefs-d'œuvre des Conteurs Français,' in three handsome volumes, corresponding to La Fontaine's predecessors, contemporaries, successors. It was quite fit that *le bonhomme* should be taken as the centre of this crowded and *piquant* group, which, beginning with the *chanson de Roland*, and finishing with Voltaire, includes some of the most characteristic specimens of French literature. M. Louandre must have had some difficulty in making a choice amongst hundreds of productions, the most amusing of which are not always fit to be quoted; his biographical notices, analyses, and prefaces are beyond all praise. The well-known "Bibliothèque-Charpentier," of which the work just mentioned forms a part, has lately extended its domains, and annexed, I am sorry to say, a great deal of worthless rubbish. Why do not the editors multiply the reprints they have given us of standard productions not generally known, but which have considerable importance either from the historical or the merely literary point of view? The political writings of André Chénier, Camille Desmoulins, and François de Pange, and Mdlle. Aissé's letters, are books of real value, and fully deserve the care bestowed upon them. The "Œuvres Choieses" of Ronsard and Malherbe will be amply sufficient for those readers who have not much time to spare on out-of-the-way studies. The *recueil* entitled 'Les Grands Poètes,' published by M. Pagès, would be excellent if a few questionable pieces had been left out, and if the editor's biographical and critical notices were written in a less slovenly manner. Agrippa d'Aubigné, Ronsard, Villon, Desportes, Marot, Malherbe, and all the best poets of the seventeenth century, have contributed to swell this volume, which gives us likewise choice pieces from the leading representatives of the *Romantique* school, — Lamartine, Alfred de Musset, and Victor Hugo. M. Pagès has had the happy idea of illustrating his volume with fac-similes of original portraits and autographs; these are very accurately done, and are taken from authentic sources. The "Bibliothèque Elzévirienne," now conducted by M. Paul Daffis, proceeds slowly, and, as is usual in such undertakings, the additions made are not always unexceptionable. Thus, M. Achille Jubinal professes to give us the complete works of the mediæval poet, Rutebeuf; so far, so good; but when he tells us that the present edition is "revue et corrigée," I cannot allow such a statement to pass unchallenged. Already forty years ago, M. Jubinal had published the poems of Rutebeuf, allowing the text to be disfigured by blunders, which he has not even

removed; the only difference I can find between this volume and the one issued in 1839 consists in a small number of alterations made in the preface and commentary. M. Assézat's edition of Eutrapel, also contributed to the "Bibliothèque Elzévirienne," is carefully done; and I may recommend it to those readers who wish to become acquainted with the best models of old French humour. With the works of Melin de Saint Gelay's we come to the sixteenth century, and the three volumes published by M. P. Blanchemain, containing the *œuvres complètes* of that writer, are masterpieces of scholarship and careful editing. M. Lemerre has added fresh instalments to his various sets of reprints: Racine, La Fontaine, amongst the classics; MM. Auguste Brizeux, Léon Gozlan, Soulayr, Sully-Prudhomme, and Leconte de Lisle, amongst the champions of contemporary literature. In many instances it is curious to observe how a second reading, after an interval of ten or twenty years, alters one's views respecting authors whom one used to admire enthusiastically. Thus, M. Théophile Gautier's 'Jeune France' appears to me merely as a piece of brilliant impertinence, and the poetry of M. Émile Deschamps does not rise higher than tolerable *vers de société*. The series of newspaper articles written by the author of 'Le Capitaine Fracasse,' and published under the title 'Histoire du Romantisme,' is more valuable, because it supplies us with interesting sketches of all those authors whom Théophile Gautier knew intimately, and who, like himself, were members of what was called *Le Cénacle*. Even the Breton elegies of M. Brizeux have lost much of their freshness, and when I have endeavoured to justify to myself my old admiration for them, I shut up the book, and turn for real poetry to Charles d'Orléans, the last representative of mediæval song, whose delightful works have recently been re-edited by M. Ch. d'Héricault.

There is always a number of literary productions which it is extremely difficult to classify, for they belong equally to the domains of criticism, biography, and philosophy. M. Faugère's essay on Erasmus, and M. Th. Boucher's sketch of Cowper, form part of this category; both works were composed as exercises for the doctor's degree, and both deserve far greater publicity than is generally the lot of works of that kind. M. Faugère's volume, especially, is certainly the best French work which I know on the subject of the great Rotterdam scholar. The idea of collecting M. Sainte-Beuve's early essays is a good one, and it is interesting to note the *débuts* of a critic who subsequently rose to such reputation. I hope that the 'Premiers Lundis' may be made as complete as possible, and I hail with pleasure the announcement that the correspondence is likewise to be printed. MM. Despois and Boisserée have both done excellent service in writing the history of the French theatre, I mean the classical Théâtre Français, which Mdlle. Mars, Talma, Régnier, and Mdlle. Rachel immortalized in days of yore. The stage is a national institution, and it is necessary that we should know all about not only its literary, but its administrative history. I must not forget Messrs. Hachette's collection, 'Les Grands Écrivains,' — a series of that importance cannot but proceed very slowly; the memoirs of Cardinal de Retz and the

works of La Rochefoucauld are the two most recent instalments of a collection which will be the *opus maximum* of the enterprising publishers. If we want to find the poet, the critic, and the philosopher combined in the same person, we must turn to Madame de Blocqueville's 'Soirées de la Villa des Jasmins'; it is a kind of metaphysical novel, carried on by means of conversations, and in which questions of the most various kinds, discussed by five interlocutors, show on the part of the fair authoress an immense range of study and critical qualities of no mean order. Madame de Blocqueville adopts the idealistic point of view, and she never loses the opportunity of denouncing the sceptical tendencies of the age.

I must conclude my summary with a brief notice of the principal works of fiction which have appeared during the course of the year. M. Victor Hugo's 'Quatre-Vingt-Treize' stands apart, of course, more on account of the gifted author's previous celebrity than of any merit which the book itself possesses. No production of the author of 'Notre Dame de Paris' can be confounded with the mass of novels which the French press incessantly pours forth; but I am bound, at the same time, to say that the wildest eccentricities in point of style, the most thorough contempt of the language, disfigure every page of the book I am now alluding to. It is not expected that I should write out here the catalogue of all the trash lately printed under the pretence of describing the features of modern society; the most remarkable amongst these novels have already been noticed in the columns of the *Athenæum*. M. de Gobineau's 'Les Pleiades' stands out prominently as the best; whilst M. Deulin's 'Contes du Roi Gambrinus' are delightful specimens of quiet humour; and M. Xavier Aubryet's 'Robinsonne et Vendredine' describes, in a really original manner, the contrast between the artificial characteristics of Parisian life and the honest simplicity of a person who has never wandered in the neighbourhood of the *demi-monde*. M. Jules Sandeau's 'Jean de Thommeray' and M. Prosper Mérimée's 'Dernières Nouvelles' would never have been heard of but for the authors' names, and the latter of these two works is so repulsive in parts (see the tale entitled 'Lokis,' for instance) that its publication must be looked upon as a deplorable blunder.

GUSTAVE MASSON.

GERMANY.

POETRY and Wine, which have, from many points of view, a relation to one another, at least agree in this, that they do not always prosper. On the Rhine there are usually three poor vintages to one good vintage; but in literature the good years are rarer. The year that is now drawing to a close will not rank so high in literary annals as the great comet year of 1811 does in the history of wine. Comets have, it is true, appeared on the literary as well as the astronomical horizon, but they have remained telescopic.

A disease which threatened to prove as injurious to German literature as the oïdium to the vine is happily dying out. Pessimistic resignation, a hypercritical contempt for the world, are no longer the only or even the favourite ideas of the poets. The Renunciation of the World which the Frankfort Buddhist,

Schopenhauer, preached, and of which the natural consequence is suicide, has been given up by his Berlin successor, Hartmann. Instead of cowardly endurance and abandonment of life and action, the latter has founded his Moral Philosophy upon the full devotion of the individual personality to the world for the sake of the salvation of the world, that is, he has called to life the "positive Bejahung des Willens." The do-nothing quietism of reevish philosophers who sat in their study-chairs has given place to the strict discipline of Prussian Militarism. Extraordinary successes such as Germany has won are not consistent with contemplative retirement from the world, but only with unselfish self-sacrifice in behalf of a great national or human object. The universal liability to military service, which is the secret of Prussia's strength, is the visible expression of the social requirements of this practical philosophy. The heightened national and patriotic tone which pervades most of the poems of this year is its audible echo.

The "Dichter des Todes" Albert Moeser shows in his 'Idylls,' which, like most of his works, are distinguished by their classical form, that love and marriage have caused him to enjoy life instead of hating it. The poet of wine and rose-crowned wisdom, Bodenstedt, has, in the 'Remains of Mirza Schaffy,' given to the German reader a rich collection of Oriental pearls, and will, I hope, again return to such themes, when Mirza Schaffy has paid the debt to nature, not only actually, but also in a literary point of view. In the Preface to the 'Remains' Bodenstedt has, for the first time, acknowledged himself the author of the songs and maxims which appeared under the name of Mirza Schaffy. Modern Persia is the poorer, and Germany, the blood relation of Iran, is the richer by a poet. The "Wise Man of Tiflis" is Bodenstedt himself: Mirza Schaffy, who was an actual personage, was his instructor in Persian; and of the poems which bear Mirza's name, one only is an imitation of some verses composed by Mirza.

Is it the result of the predominance of the politico-national tendencies of the German people that the success of the new poems of Bodenstedt is less than that of the former series which made him the favourite of the reading public? Of the first series, nearly half a hundred editions have appeared up to the present time: the second will possibly take as long to reach a second edition. The cause is not any change in the poet, who remains, in mind, as youthful as ever, but in the age, which has grown a quarter of a century older. The days when Wine, Roses, and Beauty seemed to the Aryans of Central Europe the sole themes of song, are long gone by. Singers imported from Schiras and Cashmir look out-of-place actors in the "New Empire" which "Blood and Iron" hold together. During the period of the German Reaction and Restoration, in 1820 and again in 1850, the German poets emigrated to the East with Hammer-Purgstall and Rückert, in order, among Bulbuls and Hafiz, to forget the misery at home. Now-a-days, the writer of the fantastic 'Nights of the East,' Adolf Friedrich von Schack, while meditating on his woes amid the wonders of Baalbec and Palmyra, is hurried back to his native land, and her spiritual and physical conflicts, by the wonderful tidings of the re-awakening of Germany; and in spite

of Darwinism, the Descent of Man, and his constant disappointments, he again feels his lost faith in the Victory of the Ideal, and takes an active part in the deeds of his nation. So the most frivolous of all German poets, in comparison with whom Heine seems chaste in his latest poem, beautifully printed à la Elzevir, 'Tannhäuser in Rome,' has again put on the transparent mask of the wandering singer, in order to be able to put on the "Venusberg" (alas! only Venus Vulgiva); yet he has added to this tale of Feydeau's school a patriotic concluding chapter, in order to offer himself to Bismarck as a fellow-combatant at Rome against the Pope—an alliance which will, no doubt, be politely declined.

Not all who take the side of the German Empire and its Chancellor against the French and the Jesuits succeed in striking such high notes as Emanuel Geibel in his ode on the unsuccessful attempt on Bismarck's life, and Felix Dahn in his ode on the battle of Sedan. If we except the fresh 'Poems from France' of the clever novelist, Wilhelm Jensen,—which, to be sure, appeared before, but the authorship of which has only lately been acknowledged,—we find more political fervour than poetical genius. Even Richard Wagner—although his *libretti*, which he writes himself, prove poetry not to be his strong point—has not been able to resist the temptation of shining as a political poet. The wonderful shapeless production which he has printed at the opening of the ninth volume, lately issued, of his collected works, and which he christens an 'Ancient Comedy,' is a dull and pointless satire on the French after Sedan; and the author, a remarkable man in spite of his shortcomings, had better have let it lie in his desk. One cannot help thinking, when one reads it, that the Parisians are not likely to feel any warm love for Wagner's music.

The non-political lyric can boast, besides numbers of unknowns who must be content to remain so, many old favourites, such as Simrock, Stoeber, the ex-Hegelian and ex-Revolutionist Ruge, and the dramatist Wilbrandt. The last two we are better pleased to meet on their own ground than on the field of lyric poetry, a field strange to them both. To mention merely all from whom, like the Viennese poetess Saphine von Knorr, a strain derived from the heart occasionally escapes, would take more space than can be allotted to my whole article. I must here content myself with mentioning an Austrian, Ada Christen, also known as a novelist, whose "Lieder einer Verlorenen" has more pathological than poetical interest, and show a truly poetical nature forcing its way up from the deepest slough of society; and with chronicling the first appearance, since the poet brothers the Stolbergs and Stoebers, of a poetic pair of brothers, the Kirchoffs of Sleswick-Holstein. Their 'Adelpha' is attractive from its vigour, and contains forcibly-coloured sketches of oceanic and Transatlantic life, that give the authors a title to a place by the side of Freiligrath.

In spite of epic deeds, epic poetry languishes. The fights of Charlemagne and Roland in and around Paris found their Turpin and Ariosto. When we come to the victories of the "Weissbart" and "Our Fritz," even the Prussian Court-poet of battles, Scherenberg, seems to have lost his breath. Epic poetry needs the

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dim light and the ennobling rust of legend; while the battle-fields of Sedan, Metz, and Paris lie under the prosaic light of day. Neither to painting nor to poetry is modern strategy so well adapted as the duels of ancient warfare: the hero is now lost in the host. The popular epic of antiquity was, as it still is in Servia, the production of the whole people: the artificial epic of our day is the work of an individual. An epic is now an anachronism; and the attempt to create one is a failure even in the hands of a trained poet like Hermann Lingg, who has written a huge work, the 'Völkerwanderung.' Wilhelm Jordan has attempted to reproduce, in a form approximating to the original, the German national epic, 'The Nibelungen,' and has made use of the ancient alliterative rhyme. Not a few rightly call his enormous work an "Iliad post Homerum." It is divided into two parts, each of which fills two thick volumes, and deserves notice, at least, as a curiosity, owing to its extent and the astonishing knowledge of old Norse and old German matters that the author shows, as well as the mastery displayed in the handling of the language, and the pleasant effect of the alliterative rhyme. With the exception of the Dietrich's Saga, which is reserved for another volume, the author has utilized the whole store of North-German legends. The first part contains the adventures of Siegfried, the slayer of the dragon; the second those of Hildebrand, the first instructor in the use of arms of Theodorich of Bern. Herr Jordan, in his Preface, rightly mentions among the qualities of the true epic the requirement that the legends it deals with shall be current among the people. This is quite true of the Siegfried legend; but even educated people in Germany know little or nothing of the forgotten Hildebrand legend. The augury regarding the success of Herr Jordan's work that one can derive from this is not a favourable one. And although, in imitation of Homer, the modern poet, who possesses a wonderful memory and an extraordinary gift for declamation, has wandered from city to city in Germany, and even crossed the ocean, to recite his poem, he is not likely to rouse again the dimmed shadows of the German heroes, and bring them from Hel and Walhalla into the garish daylight. Like the good Prussian patriot that he is, the former *Marinerath* of the Frankfurt Parliament has introduced some touches of the politics of the Hohenzollerns and of the Gotha *Nationalverein*. Hildebrand in the legend is a Duke of Lago di Guardia, but in the poem he becomes the Duke of Suabia; and his son Hadubrant builds the Suabian Zollernburg, and becomes, according to Herr Jordan, the ancestor of the reigning Imperial House. Virgil puts into the mouth of the Sibyl a prophecy of the glories of the Julian line, and, in like manner, the minstrel Horand prophecies the future greatness of the Hohenzollerns, but, curiously enough, adds that they will not know how to reward the singers who celebrate their glories.

From the blood-red Nibelungen to a green alpine valley, or to the glowing East, is a wide step. To the former the reader is conducted by Robert Waldmüller, the successful translator and imitator of 'Enoch Arden,' in his pleasant Swiss idyll, 'Walpra': to the East he is taken by Marie von Nejmajer, a clever lady, who tells the history of the remarkable Persian

emancipator of women, Gurret-ül-Eyn, who was burned, by order of the Shah, at Teheran, in September, 1852. The narrative is lively enough, although in the latter part it sinks to the level of a chronicle. The name of Scheffel, the humorous creator of 'Heidi-geigei,' and of the antediluvian romances of the "Ichthyosaurus" and other Saurians, appears, it is true, on the title-page of a book called 'Waltharinslied,' but only as a decoy. The volume contains nothing more than a reprint of a translation, together with the original text, and enriched with learned notes, of an old Latin poem of the tenth century, which appeared in his 'Ekkehard,' a work which was deservedly praised and imitated. The brothers Grimm and their school have waked from slumber the old German heathen and heroic period; Scheffer, Freytag, and other Germanistic writers have introduced them into literature. The archaic form, however, allows of no mixture of thoughts that are inconsistent with it. There is always a risk of introducing modern elements, and, in spite of his endeavours to reproduce the period, Felix Dahn, the distinguished Germanist, has not altogether steered clear of this danger in his picture of old Norse manners, called 'Sind Götter?' a modern imitation of a Norse Edda. The poem is written in poetical, for the most alliterative, prose, and, like Freytag's 'Ingo,' occupies a sort of middle place between the old German lay and the modern novel.

The dramatic crop, if we cannot boast of faultless masterpieces, has yet turned out richer, not only as regards tragedy, but also in respect to comedies and popular pieces. Thanks to its numerous courts, Germany has never been without plenty of Court-theatres, or "Fathers of their Country," who, too weak to rule the world, have contented themselves with ruling on the boards which represent the world, and with being their own theatrical managers. Little theatres like Weimar, Coburg, Munich, Karlsruhe, where the rulers were at hand to give judicious advice, have reached a position of considerable influence. For instance, in Meiningen, where the Grand Duke himself took the place of responsible manager, wonderful displays of archaeological *dilettantism* have occurred. Since Prussia deprived the minor sovereigns of their most costly plaything, their soldiers, the princely liking for commanding and dressing people has been expended on the actors. The performances, at Berlin, of the Meiningen company, directed by the Grand Duke, have shown that, as formerly in military, so now in theatrical affairs, the essential has been sacrificed to the unessential through a spirit of pedantic discipline, and a craze for accuracy in matters of costume. The whim for theatres, which is supported by princely titles and princely resources, is naturally gratified by pieces which allow of the fullest development of an operatic luxury and the antiquarian knowledge of the smallest details of magnificent costumes. It seduces even distinguished dramatists like Albert Lindner into composing plays in which, as in that author's 'Marino Faliero,' decorations and theatrical tailory fairly rival the poetry. The ambition to be great in trifles, and to be "true to nature" in fulfilling conditions of which Shakespeare's stage knew nothing, is carried to its greatest pitch in a South German

capital, where the king, inspired by the music of the future and the French monarchy of the past, likes, as it is well known, on the "first nights" of his theatre, to represent in his own person the whole public. At the representation of Dumas's play, 'La Jeunesse de Louis XIV.,' the boards were supposed to represent a wood, and were strewn with fresh earth and real turf. The most costly furniture of the time of the *grand monarque* was displayed, and a trained pack of hounds was purchased, solely in order to represent the palace and hunt as they were. From this to the presentment of Othello by a real Moor, or Shylock by a descendant of Abraham, is but a step. For Grillparzer's Sappho will perhaps be needed in future a woman of ancient Greece, or for the principal characters in Wilbrandt's last piece, 'Arria and Messalina,' Roman women must be conjured out of the grave.

The tragedy I have just named, and 'Die Brüder de Witt,' by Ferdinand von Saar, a piece that has not yet been acted, command general attention on account of the established reputation of their authors, of whom the one is as prolific as the other is silent. By accident, both pieces bear the names of two characters. In the former play the struggle between two women, of whom the one represents the good principles, the other the evil principles of the sex, is depicted; the latter portrays two statesmen, of whom the one represents the optimism, the other the pessimism of human nature. It is a bold stroke to put on the stage in all its deformity the life of one of the most repulsive of women, yet the writer has succeeded in making us feel an interest in it. Messalina conceives a real love for an uncorrupted youth, the son of her hating and hated enemy, for the divine spark is not wholly extinct in the bosom of the Imperial adulteress. Marcus becomes the apple of discord between the rivals; each seeks to separate him from the other. The danger in this conception is a subtle one, and the writer has not contrived wholly to avoid it. By the side of the intense passion of the one woman and the high-mindedness of the other the wavering, inconstant youth plays a part by no means brilliant. Son and father, the men, generally, come off ill in this tragedy. To the former the mother hands the dagger, for the latter, the wife, must drive it home to her own heart, when the husband recoils, with the words, "Pæte, non dolet." Wonderfully vivid is the picture of the licentious Roman Empire in the first act, and in the second the delineation of the charm that, with all her frivolity, attaches to the crowned sinner. Highly poetical, too, is the scene in the third act between mother and son, which leaves them no honourable mode of escape except death, and the meeting, at his bier, of the two deadly rivals in the fourth act. After the last flickering of better emotions, which love for Marcus had excited, has expired, Messalina casts aside all regard for decorum, and marries Silius, while Arria kills herself before her eyes. This characterization is as psychologically correct as the detailed painting of the scene in which Arria instils courage into her husband is wearisome: the conclusion has not the tragic merits of the first four acts. The author has triumphed over the strangeness of the Roman materials he has used; his figures in toga and stola are not a compound of wearisome philological

exercises, but living beings, who are thoroughly human. By the side of the proud flow of their sonorous diction the curt epigrammatic prose of Saar's play seems like a smothered fire. The pictures of character which Wilbrandt paints in all detail with rich colours give place in Saar to a few yet firm strokes of the pencil. The action, which in the former play moves forward in a majestic stream, in the latter hurries on like a foaming cataract in five brief, abrupt acts. Compared with the completeness of Wilbrandt's work, the drastic shortness of Saar's tragedy has more the effect of a bold cartoon than of a finished picture. The one is a domestic, the other a political tragedy, of which the proper hero is neither the guiltless brother nor William, also guiltless of their death, but the Dutch people, who, in the unbridled licence of Freedom, murder Freedom's noble friends, in order to raise by their destruction the natural if not ignoble foe of the Republic.

Hermann Lingg, the epic poet, has ventured on a play called 'Der Doge Candiano,' without being able to smother the native epic vein. The learned historian of the 'Kings of the Germans,' Felix Dahn, has, as Geibel and so many others have done before, chosen the tragic end of the West Gothic kingdom in Spain for the subject of a tragedy, 'King Roderick'; but he does not, like the Spanish romance writers, attribute its downfall to the conduct of the king to the fair daughter of Count Julian; for, with an eye to modern events, he makes all turn on a contest between the secular power of the king and the spiritual authority of a bishop. Robespierre's inscrutable character has lately become a favourite study with dramatists; it has been handled not without technical skill, but with little knowledge of human nature, by Otto Gensichen. The pleasant lyric poet, Otto Roquette, has produced, in his 'Gevatter Tod,' a fantastic drama for the closet, the loose construction of which reminds one not as it should do of 'Faust,' but of the mediæval mysteries. Josef Weilen, who, since Halm's death, has been, next to Mosenthal, the principal writer for the Vienna *Burg-theater*, has brought out a Spanish tragedy, 'Dolores,' that contains effective scenes, but depends on the more than improbable hypothesis that a wife who has been buried as dead, and has luckily been rescued from her coffin, and carried off by the love of her youth to the New World, would be foolish enough to return *incognita* to Europe, and even to the house of the husband she had deserted, in order, as she foresaw to fall into the hands of the Law and the Inquisition. The recent conflict with Rome has led to innumerable Emperor and Pope tragedies, among which, of course, there is a "Conradin." 'Elfrida von Palermo,' by an author who uses the pseudonym G. Conrad, is said to be the work of a Prussian Prince who has made more than one successful venture as a dramatist. The severe condemnation of German literature passed by the great ancestor of the Prince would scarcely have been softened by a perusal of his nephew's work. The works of Toepfer, a prolific writer of comedies, and well known in his day, have been collected since his death, and published in four volumes. It is remarkable what a stock of original comedies the German theatre possesses, and yet its *répertoire* consists mainly of translations

from the French. Not to speak of Kotzebue, who is not yet altogether antiquated, the collected comedies of Raupach, a writer unjustly neglected, Bauernfeld, Toepfer, and Benedix fill a row of volumes. The last named has cut a ludicrous figure lately, owing to his posthumous attack on Shakspeare. Among recent comedies, we have Moser's "Börsen Comedie," called 'Ultimo'; Mosenthal's 'Sirene,' and 'A Success,' by that clever writer Paul Lindau, a loosely constructed piece, but the dialogue of which has a good deal of French sparkle. 'Das Waldfräulein,' of an aristocratic lady, the Baroness Marie Ebner, is a satire on the tendencies of modern nobility, and has kept possession of the stage for some time.

The drama in popular dialect has never died out in the great cities which represent the contrast between North and South. The dialectic literature, of course, cannot hope for the circulation attained by works written in the ordinary literary language; yet Klaus Groth and Fritz Reuter in the North, Hebel and Jeremias Gotthelf (Bitzius) in the South, have shown what a field Low German, or Alemannic *patois*, offers to men of ability. Popular plays, such as, written in an elevated tone by Raimund, in a farcical by Nestroy, were once the reigning taste at all German theatres, have now found representatives in L'Arronge at Berlin, and L. Gruber (Anzengruber) at Vienna. 'Mein Leopold,' by the former, is a happy mixture of what is touching and comic in popular modes of expression; while the latter's 'Vicar of Kirchfeld,' a piece brought out years ago, and his latest peasant piece, 'Der Gewissenswurm,' in spite of a strong anti-papal tendency, show energy and skill in the delineation of character.

Gutzkow's abundant talents appear to be exhausted. Fr. Spielhagen, the greatest artist, so far as plots go, of living German novelists, has written nothing new since his short tale, 'Ultimo.' Auerbach's 'Waldfried' and Freytag's continuation of his never-ending 'Ahnen,' under the separate title of 'The Nest of the Hedgesparrows,' are the principal works of fiction of the year. Gutzkow invented for his novels the name "Roman des Nebeneinander." Auerbach's 'Waldfried' might be called a "Roman des Durcheinander," and Freytag's a "Roman des Nacheinander." In Gutzkow's 'Roman Enchanter,' for instance, numerous careers run parallel yet separated, *neben einander*. In 'Waldfried' the lives of the many sons, daughters, and daughters-in-law of the hero (if one may so call the narrator of the family chronicle) are so interwoven with one another, that, as a distinguished critic has remarked, one ought always to have a genealogical table in one's hand. The book is a sort of allegorical account of the history of the German people from 1848 to 1870. The honest father who writes the biographies of his children and grandchildren, symbolizes the nation which in different members follows different directions, that at last, some directly, others by byways, even traversing the ocean, have been all led to German unity. The unpleasant form of a diary kept by a third person deprives the narrative of the charm of directness. From a certain corresponding *naïveté* of style, Auerbach was—even when in his best novel, 'On the Heights,' he was at his best as a literary artist—not free; and in his latest work it

threatens to become an injurious mannerism.

Auerbach's heroes and heroines, though they wander to all parts of the compass, have a common father and father-in-law; but the succeeding generations of Freytag's 'Ahnen' are still more loosely united, through a half-forgotten ancestor, in the greyest antiquity. Immo, the hero of the new novel, is a descendant of Ingraban, as Ingraban was of Ingo. Beyond this the three have no connexion, except a family likeness in their names. The visible subject of the tale is the struggle between the Imperial power, in the person of Henry the Holy, against the most widely scattered little potentates, the "Hedgesparrows," whose "nest" Henry destroys. The invisible proper hero is, as with Auerbach, the German nation, whose progress in civilization is depicted step by step. Both these remarkable works are pervaded by the political tendency of the times. Masterly description of details in nature and life have long been the acknowledged strength of both writers. Freytag's book has the advantage that, as each portion forms a complete whole, it has a greater artistic unity in its plan. The style, too, that in Ingo resembled a loose sort of heroic Saga, is in the present instalment much simpler.

These are the leaders of a band of writers whose names suffice to draw attention to their works. Hans Hopfen, in 'Grauen Freund,' Robert Waldmüller, in 'Schloss Roncuret,' Alfred Meissner, in 'The Sculptors of Worms,' and 'Oriolla,' have given new works to the world. The tale last named handles in a vigorous fashion the history of the tragedy of the same name by Massinger. Two German novelists, not born in Germany, the German Russian, C. Detlef (Fräul. Bauer), and the German Pole, Sacher-Masoch, have become celebrated; the one for life-like descriptions of Russian people and manners, and the other for life-like sketches of Gallician people and manners. 'Das Vermächtniss Kains,' an as yet unfinished novel of manners by the latter, is pervaded by Schopenhauer's pessimism. Extracts from it, translated into French and published in the *Revue des Deux Mondes*, have raised the author's reputation to a higher pitch in France than in Germany. The author possesses a great deal of talent, but he is fond of what is *barbare* and is too cynical.

It is not accident that born dramatists like H. von Kleist, Fr. Halm, Hebbel, and Grillparzer, have also distinguished themselves as writers of tales. Of all forms of composition the tale is the one most closely connected with the drama. The dramatists whom I have mentioned as contending for the prize are also rivals as novelists. Wilbrandt's new book of stories contains an interesting psychological study, 'Dæmons,' a Darwinistic extravaganza, 'The First Man,' which describes the transition from the beast to the human being, and also a daintily-written story, 'Bande des Bluts,' which, in the originality of its situations and the keenness of the descriptions of character, rivals those gems, the stories of Paul Heyse. By the way, the second part of Rodenberg's *Deutsche Rundschau* contains a new biographical sketch by Heyse, called 'Nerina,' from the life of Leopardi. Ferdinand von Saar, whose 'Marianne' and 'Innocens' have gained him a reputation as

a writer of short tales, has given us, in his 'Stonebreakers' on the Semmering, another of those carefully-wrought miniatures, full of the tragedy of humble life, in the production of which he is a master. A scarcely less touching tale by the same author, 'The Violinist,' is injured by the capricious introduction of a causeless pessimism.

While the historical novel turns history into fiction, historical inquiry turns poetry into history. The monograph on the life of the reputed Messalina of the Renaissance, Lucretia Borgia, written by F. Gregorovius, the celebrated author of the 'History of the City of Rome in the Middle Ages,' will disappoint all who expect an operative romance à la Victor Hugo and Donizetti. That beautiful woman had the misfortune to be no better than her age, and, as she stood on the highest pinnacle of Christendom, it is no wonder that posterity has thought her worse. Gregorovius makes it probable that she was rather the tool of great sinners, such as Alexander the Sixth and Cesare Borgia, than a sinner herself; and when, by her marriage with the Duke of Ferrara, she was withdrawn from their influence, and left to herself, her better nature came out. Still, at best, she makes a poor figure by the side of the great women of the Italian Renaissance, Isabella Gonzaga, Vittoria Colonna, &c. If a calumniated woman is, in Gregorovius's impartial narrative, made to appear better than she has generally been supposed to be, the opposite has happened to another lady, who has been the object both of praise and blame. The 'Correspondance Secrète de Marie Thérèse et Marie Antoinette,' published from the papers of the Austrian Ambassador, Count Mercy-Argentau, does not, strictly speaking, belong to German literature, as it is in French, and one of the two editors, Geoffroy, is a Frenchman. But, as the other is the head of the Vienna Public Records, Herr von Arneth, the biographer of the great Empress, and both the illustrious correspondents were German, I may mention here this valuable contribution to the history of the times immediately preceding the Revolution. In this authentic collection of documents the ill-starred Queen appears what her enemies and her own sister, Caroline of Naples, affirmed her to be—volatile, pleasure-loving, extravagant, indifferent to the world's opinion, and not free from dissimulation. Of the heroism which misfortune developed in her, and which has surrounded her unhappy end with the halo of martyrdom, there is no trace in these letters, which go down to the death of her mother.

Among historical works of the first importance, the 'History of the German Emperors,' by the learned W. Giesebrecht, and the 'History of the French Revolution down to 1800,' by Sybel, have advanced a stage. To a more moderate estimate of the Revolution, a movement that has hitherto been described either in a strain of panegyric or the very reverse, few historians have so effectually contributed as Sybel. The imaginative reader, who, even in regard to great national catastrophes, cannot get rid of what Heine calls the "blöde Jugendeseelei," will be grieved to see how exact historical inquiries strip revolutions and defeats of the veil in which a real or affected sentimentality has wrapped them. "The great European crime," the partition of Poland, is

put in a new light by the document published by Adolf Beer from the Vienna, and by Max Duncker from the Berlin, Archives. The humane opposition which Maria Theresa is said to have offered to the annexation is called in question, while the statement made by Frederick the Great in his Memoirs, that the partition was the only way of avoiding a great European war—a statement that has hitherto been regarded as a barefaced evasion—has been confirmed in a most unexpected manner.

The histories of Literature and Art have flourished during the year, the latter having received a special impulse from the Vienna Exhibition. A portion of the papers of Goethe, which are hoarded up by his heirs like the gold of the Himalayas by the fabulous Grifins, has been given to the world this year, and more is promised. The scientific letters of the discoverer of the metamorphosis of plants, edited by Bratranek, contain correspondence with almost all the notable, and, unfortunately, too many unnotable, naturalists of Germany, among which the letters of the genial botanist, Nees von Esenbeck, are remarkable for their humour, and those of the Brazilian traveller, Martius, for their poetical animation. An extensive correspondence with the Brothers Humboldt, especially with Wilhelm, that will not be inferior in value, it is said, to the celebrated correspondence of Schiller with the latter, is promised by the family for the coming year. Of dissertations, worthy of the Alexandrian grammarians, upon the lives and works of persons for the most part quite insignificant, who yet, creeper-like, attached themselves to the two great poets of Weimar, there is no lack. Hermann Uhde has edited the recollections of a mediocre Weimar artist, Louise Seidler, in whom Goethe took a warm interest, because she submitted willingly to the somewhat dictatorial decrees of him and his friend, the well-known "Kunschtmeier," with regard to sculpture. Beside much that is worthless, these Recollections contain several valuable contributions to our knowledge of art and artists at Weimar and Rome; chief among which is the information about Thorwaldsen and his wondrous domestic relations. The sculptor, who in daily life was never wiser than a child, had an Italian mistress, was engaged to an Englishwoman, and was in love with a German, and yet never made any one of them his wife. He renounced the English lady (Miss Mackenzie) because he was afraid of the vengeance of the Italian woman, while the German (an actress and a pupil of Goethe's), Fanny Caspers, of Mannheim, could not become his wife because he had promised Miss Mackenzie when he deserted her that he would never marry. Another member of Goethe's circle was the sister-in-law of his friend, Charlotte von Stein, Frau Sophie von Schardt, a lovable lady, who afterwards turned Catholic, like her "friend," the wild author of 'Luther,' Zacharias Werner. The Goethe maniac, H. Düntzer, who, by the way, has also published the second volume of his life of Frau von Stein, has written a book about Frau von Schardt, which will interest people who are fond of literary tittle-tattle. On the other hand, the lengthy 'Biography of the Poet Friedrich Rückert,' by Beyer, the 'Life of Peter von Cornelius,' by Ernst Förster, of which the first volume has appeared, and which is planned

on a similarly extensive scale, and an equally lengthy work, the 'Letters of Gottfried August Bürger,' the ill-starred author of 'Lenore,' which Adolf Strodtmann has edited, are little more than collections of materials put together with true German industry and lack of arrangement.

"People don't read German books: they study them," wrote lately a French critic. Books like those last mentioned appear to justify the remark. On the whole, however, German *savants* have of late years made great advances towards intelligibility, and even to elegance of style, without forfeiting their most valuable qualities, completeness and conscientiousness of treatment. Historians and naturalists vie with one another in writing in a clear and sometimes even a lively and tasteful manner; while philosophy, which once had an evil name for obscurity and difficulty, is trying to follow the example. The 'Natürliche Schöpfungsgeschichte,' of Haeckel, the most eloquent exponent of Darwin's views in Germany, may serve as a model of popular explanation of a theory of Nature which embraces the whole of organic nature, from the protoplasmic cell up to man himself. The furious polemic that Bastian, the ethnologist and anthropologist, a great traveller, but systematic neither as a writer nor as a thinker, has, in his 'Public Letter,' begun in the name of all the opponents of Darwin, has intensified the strife which divides German naturalists into two camps. With the exception of David Strauss in his last much-controverted book, whom, however, his friend Vischer, the well-known aestheticist and pupil of Hegel's, perhaps on that account, calls "no philosopher," German thinkers and specialists have, as a rule, rather rejected than accepted Darwinism, which, according to one critic, is "more of a creed than a science." Materialism and theistic or pantheistic idealism still form the principal antagonisms. A valuable contribution to the annals of the materialistic school is furnished by 'The Remains and Letters of Ludwig Feuerbach,' whose dictum "Man is what he eats" ("Der Mensch ist was er isst,") has become the war-cry of the party. To them the editor, C. Grün, has prefixed a sketch of Feuerbach's life and philosophical development, that unfortunately is written in a gushing, unpleasant style. Many who had no sympathy with Feuerbach's doctrines will learn from these letters, which are full of unusual heartiness of feeling, and the purest philanthropy and love of truth, to like the man. Feuerbach's family is a remarkable one in its way. The father was a learned and able philosophical jurist. Each of the five sons was distinguished, but each in a different walk; and a grandson, a painter, has made the name famous. As a philosopher and as a politician, Feuerbach was a Radical, and in his eyes the theologically Revolutionary but politically Conservative Strauss passed for a "Halber." Feuerbach's literary influence came to an end with the explosion of 1848; and his later works, especially his 'Theogony,' had not half the success which his 'Essence of Christianity' once enjoyed. Compared with the sensation made by Strauss's last appearance in print, and by his death shortly afterwards, Feuerbach's last writings and his decease (1872) were almost unnoticed. To the memory of Strauss, Reuschle, Zeller, and Vischer have dedicated monographs. The first dwells on Strauss's relations to modern

natural science; the second principally on his domestic life and public career; the third treats of his old friend's position as a philosopher in terms by no means always favourable.

The strictly philosophical books of the year are not numerous. Lotze's 'Logic' and Brentano's 'Psychology' show the growing influence of English philosophy. The former enlarges upon the views of Mill, the latter upon those of Prof. A. Bain and his school. Mill's 'Inductive Logic,' indeed, counts hardly fewer admirers in Germany than in England. His 'Autobiography,' like his other works, has found a translator, Th. Gomperz; while his 'Auguste Comte and Positivism' has been successfully translated by a lady, Elise Gomperz.

The growing influence of the natural sciences in Germany causes Empiricism and Positivism to gain ground there, while speculation loses it. That the Germans have still, however, no wish to yield to other nations their well-grounded reputation of being the teachers in philosophy of Europe, is shown not only by the adoption of German philosophy in non-German countries, such as Italy, Russia, Spain, Holland, Belgium, Poland, Hungary, &c., but still more by collected editions and collections of philosophical writers intended for a wide circulation. Schopenhauer's complete works have been published in six volumes, under the superintendence of his indefatigable disciple, Jul. Frauenstädt. Kirchmann's "Philosophical Library" already counts some sixty volumes, and is designed to bring the principal works of all German and non-German thinkers (the latter in translations) within the reach of the people. That by the side of this activity in republication there is no lack of fresh "departures," is shown by the attempt to supplement modern Empiricism through a new critique of the Reason (*Ilias post Homerum!*), which A. Spir has brought out under the title of 'Thought and Reality.' Under the name of 'Natur-Ethik,' Hermann Körner has endeavoured to convert Moral Philosophy, like the other branches of philosophy, Dialectics, Psychology, and Anthropology, into a "Natural Science." Hartmann's 'Philosophy of the Unconscious' still gives occupation to the critics, who attack it now (Knauer) from the theistic, now (Volkelt) from the pantheistic point of view, without touching on its weak point that this philosophy, although professedly based on the facts of Experience, appeals to Instinct and clairvoyance, which at most are facts for "Spiritualists." From philosophy to the history of civilization, the history of philosophy forms a natural bridge. Thilo's 'History of Philosophy' is valuable for its terseness and the keenness of the criticism, and is also remarkable as being the first from the standpoint of the Herbartian Realism, which is akin to English philosophy. The treatise of R. Zimmermann, 'Kant and the Positive Philosophy,' explains the relation between Comte's 'Sociology' and Kant's 'Philosophy of History,' and corrects the account Littré has given of the latter. A not very exhaustive tract by Stadler discusses Kant's 'Teleology,' while another, by Cohn, is devoted to his 'Theory of Cognition.' Upon the whole, we may say that German philosophy, though it seemed, with its mystical tendencies towards the clouds of speculation, to have left "old, honest," somewhat sceptical, Kant far behind,

has returned to him its former starting-point, and, in spite of Hegel and Hartmann, seems not to have got much beyond him. As is always the case with that clever writer on social subjects, W. H. Riehl, his new tales, 'Aus der Ecke,' are on the borderland between poetry and the history of culture. The latter is the subject of the learned and attractive 'History of Eastern Civilization' of A. von Kremer, whose 'Leading Ideas in Islam' has met with deserved praise. Also to the East belongs the exhaustive work of Leo Reinisch, 'Enquiries into the Unitarian Origin of the Languages of the Old World.' Reinisch is known as the interpreter of the costly Egyptian antiquities at Miramar, once in the possession of the Emperor Maximilian. In anthropology, the admirable work of F. Müller, 'Ethnology,' has been followed by the completion of the book begun by W. Baer, and continued by Schaffhausen and F. von Hellwald, 'Prehistoric Man.' The political speculations of the German-Hungarian Vambéry, the man most thoroughly acquainted with Turanian relations, in his 'Central Asia and the Anglo-Russian Boundary Question' especially appeal to English readers, as he espouses the English side. Lands little visited are laid open in the animated 'Travels in Arabia' of the lamented Heinrich von Maltzan, the first volume of which contains South Arabia, and in the writings of the German-Russian Lerch, and the Prussian lieutenant of hussars, Hugo Stumm, about the much-talked-of Khiva. The latter accompanied the last Russian expedition under Lamakin, and describes, as an eye-witness, the toilsome march from the Kindeslebusht, on the Caspian, to the Khivan Oasis. Maltzan observed among the Osmani of South Arabia a highly curious instance of the hereditary character of the malformation of six fingers, which ought to prove interesting to Mr. Darwin's friends. The accounts of the Austro-Hungarian expedition to the North Pole are still looked for; but, on the other hand, the third and concluding volume of the Report of Heuglin's Polar Expedition of 1871 is out. Statesmen who take an interest in the Oriental question, and the rôle that Hungary shows a disposition to play in it, will find a great deal of information in 'The Magyars and other Hungarians,' an able book by Franz von Löher, the historian of the Germans in North America. Löher has made the "discovery," which seems to have escaped many, chiefly German politicians, but most of all the patriotic Magyars themselves, that in Hungary there are not only "other," but even considerably more other Hungarians (Germans, Slovaks, Romanians) than all the Magyars put together. The consequences of this circumstance to the blind Magyarizing zeal of Hungarian Nationalists are obvious.

Æsthetic and Art can boast of a valuable and original acquisition in the clever, although somewhat eccentric, 'Twelve Letters of an Æsthetic Heretic,' under which title Karl Hillebrand, of Florence, a former contributor to the *Revue des Deux Mondes*, is concealed. Gottschall's well-known 'Poetic' has reached a third edition, and Lemke's cheap 'Popular Æsthetic' a fourth. The new edition of Schnaase's important 'Art History' is making progress, and Bruno Bucher has begun a superbly got-up 'History of the Technical Arts,' a book that will, in part, fill

a gap long felt in German art. The same remark will apply to the 'Original Authorities for the History of Art' of Von Eitelberger, the Director of the newly-founded Vienna Museum for Art and Industry, the first institution of the kind in Germany. Several volumes of the work have already been published. In the fifth volume, Ed. Devrient, the celebrated player, has finished his excellent 'History of German Acting,' which he has brought down as far as the year 1850. He concludes with an unprejudiced but well-justified censure of the school of Virtuosi (Emil Devrient, Dawison, Seydelmann, and others). The twelfth instalment of L. Klein's 'History of the Drama,' a book showing astonishing reading and astonishingly ill-written, contains the history of the non-European drama (the Chinese, Indian, &c.), and also of the Latin drama, till the tenth century after Christ, which the author traces back to the *Xpυσσός παρχωρ*, a play supposed to be written by Gregory of Nazianzen, and the model of all the church passion-plays and mysteries of the Middle Ages. The 'History of the Opera,' especially at Vienna, the chief seat of German music, has found in Eduard Hanslick a chronicler as learned as he is tasteful.

Of collected essays I may name, out of a number of such re-publications, 'German Battles,' by a Berlin journalist, Karl Frenzel, and the 'Critico-Philosophical Excursion,' by a philosophically educated Viennese *feuilletoniste*, Heinrich Landesmann (Hieronym Lorm). The former is known as a clever novelist, the latter as a writer of few but impassioned poems. The minds of the two men are quite antagonistic. The one is impulsive; the other is a contemplative spectator of events. The one is characteristically Prussian, a man of the New Empire; the other an Austrian, the heir of the Old Empire. The pessimism which the successes of recent years threaten to drive away from the north seems to gather strength in Austria from the ever disturbed state of political matters. At any rate, in the articles just reprinted of Ferdinand Kürnberger, a well-known Viennese novelist and dramatist, and in the lectures and 'Contributions to the History of the Intellectual Life in Germany and Austria' of the learned Professor at Strasbourg, Wilhelm Scherer, a native of Austria, a profound discontent with the social and intellectual condition of their country is betrayed by both writers. The last, like many other emigrants, takes too depreciatory a view of the undeniable services of Austria to German literature in the Middle Ages (under the Babenbergers), and of the eminent authors of recent times, such as Grillparzer.

I cannot even enumerate the numberless writings which the German ecclesiastical question daily calls into existence. The theological-political quarrel about the limits of Papal and Civil authority, which one imagined was extinct, has broken out with fresh violence, and one might suppose that the times of the Guelphs and the Ghibelins had begun again. Of publications which, keeping clear of the questions of the hour, attack the very foundations of the Papacy, I may here mention as the best the 'Critical Inquiries into the Roman Legend of St. Peter,' by the learned evangelical theologian, R. A. Lipsius; Volkmar's lecture,

'The Romish Papal Myth'; and the critique of the basis of the Popedom, by Prof. Frohschammer, of Munich, 'The Rock of St. Peter at Rome.' But for the knowledge of the dogmas and constitution of the Catholic Church as they have been since the Council of Trent to the present day, the most weighty publication of the year is the 'Acta Concilii Tridentini,' for the first time printed in a complete form, and from the original texts in the Vatican, in two thick volumes, by the former head of the Vatican Archives, Father Theiner, whose death has since occurred. This edition was originally commenced under the directions of Pius the Ninth, before he had fallen into the hands of the Jesuits, stopped at the instance of the Society, and completed at Agram by the compiler after his banishment from Rome, under the protection of the well-known opponent, at the Council, of the dogma of the Papal Infallibility, the Croatian Bishop Strossmayer.

The number of the literary periodicals has increased this year. By the side of the old-established *Centralblatt* and the *Literarischen Unterhaltungen*, of Gottschall, which has a successful rival in the *Gegenwart*, edited by Paul Lindau, there are three new journals: a revival of the *Jenaeer Literaturzeitung*, a weekly *Die Literatur*, and an imitation of the great English and French reviews, *Deutsche Rundschau*, of which two numbers have appeared. The editor is the pleasant poet and writer of travels, Rodenberg; and among the contributors are Auerbach, Paul Heyse, Anastasius Grün, Sybel, Lasker, &c. A *Rundschau* dealing with the literary activity of a nation that counts, at a low computation, some 20,000 writers, some five-and-twenty Universities, some half-dozen fully-organized Academies of Science, and swarms of *dilettanti*, can hardly want for material.

ROBERT ZIMMERMANN.

GREECE.

THE gigantic proportions which the National Bank has assumed of late, the establishment of commercial banking-houses, the exploitation of mines, the eagerness to obtain at any price communication by railway with the rest of Europe, the sudden commencement of a number of manufactories, which give to the Piræus the look of a small Manchester, the idea already half accepted that the surest way for us to grow rich is to pay our old debts, all this ought, in time, to influence our writers, and convince them that Greece no longer wishes to be entertained with poetry, but desires dry and practical books. In fact, a good manual of history, political economy, or chemistry, is of more use to her than the finest possible poem; and, at the same time, the incapacity of the Neo-Hellenic tongue to serve as the vehicle of poetry of a high class, has contributed to change the tendencies of our authors. Our language, in its present stage of development, is excellently adapted to the needs of science and business, but not for verse. An effort has been made to employ, for the latter purpose, the language which the people used to speak fifty years ago; but that is at present scarcely understood, thanks to the swarm of little daily journals, which have, at least, purified the language, and taught the people at a halfpenny a head. I foresee that for three generations to come we Greeks will

have no fine poetry, and I do not think this a misfortune.

I shall now endeavour to give, within the limits assigned to me, a succinct account of the more or less remarkable works that have been published in Greece in 1874.

In history, the most important place is unquestionably due to the fifth and last volume of the 'History of the Hellenic Nation,' by the learned Prof. M. C. Paparigopoulos. The volume, which fills 1,000 pages, presents nothing short of a picture of the civilization of Greece from the thirteenth century to the nineteenth. It is divided into three parts, the first containing the history of the Frankish rule in Greece in the thirteenth century; the second, her history under the Ottomans; and, thirdly, her efforts to attain a worthy place among the free and civilized nations of Europe. When the author says that the Frankish rule created the material and moral forces of the Greek nation, he wishes, no doubt, to do away with the hostility which the Byzantines endeavoured to create between the East and the West. I strongly approve the new tendency which the author desires to introduce into history, yet I cannot help adopting the judicious remark of Col. Leake, in his 'Historical Outline of the Greek Revolution,' that the free and martial spirit of the Greeks is due rather to the mountainous character of their country than to the Frankish domination; and this is proved by the facts, first, that the *Armatoles*, who, under the Ottoman sway, formed the military school of Greece, far from being a Frankish creation, are, on the contrary, of purely Byzantine origin; secondly, that the Ottomans found it necessary to retain this militia, because, as Leake points out, the sabre and horse, the principal strength of an Asiatic army, are not adapted to the conquest of mountainous districts. I must also add, that, like Charles Hopf, I am quite ignorant of the moral forces which the Frankish rule is credited with having created, unless one chooses to see moral forces in the Græco-Barbarian translations of some of the romances of chivalry. Besides, our author rightly admits that it was the work of two centuries to the Greek nation to create for herself the moral forces, without which she would never have dreamed of shaking off the yoke which weighed upon her. M. Paparigopoulos has the great merit of having been the first to give a comparative table of coins, and thereby shown the colossal resources of the Byzantine Empire. On the other hand, the elegant pen of Dr. D. Vikelas depicts the Byzantines under the most favourable aspect, so far as morality is concerned. I would remark, in passing, that something has always been lacking to the perfection of the Byzantines, and that is reason. Finally, our historian maintains that the politicians of the seventeenth century, known under the name of *Phanariotes*, entertained, in a higher degree than the Church and its clergy, the feeling of Hellenism. It is true that the *Phanariotes* always showed clear-sightedness and patriotism, and that the men of that fraction of the nation preserved the spirit of the ancient Hellenic race, while the women preserved the ancient Hellenic type of beauty; but I do not consider it correct to say that the services rendered to the national cause by the *Phanariotes* equalled, or even surpassed, those of the Church and her clergy. Leake, who,

for a long time to come, will be our teacher, says expressly that it was the Church that preserved the language, and with it the national union.

Besides the incomparable work of M. Paparigopoulos, there have appeared the fourth volume of the 'History of the Ionian Islands (from 1815-1829),' by M. Christis; the 'History of the Island of Hydra, from the most Ancient Times down to 1821,' by M. Miaulis; a new 'History of the War of Independence,' by M. Oeconomos; *Memoirs of the same War*, by M. Dragoumis. They are all interesting for the documents they contain. Among geographical works, two especially deserve particular mention. The first, by M. Miliaraki, is called 'The Cyclades,' and contains the history and geography of those islands from the earliest period till the Frankish rule. The work has been most conscientiously compiled; and the author has not only consulted everything that has been written on the subject, but he has thrown a vivid light on points which hitherto had remained obscure. The second book is by M. Dimitsa, and treats of the topography of Macedonia. The author, starting from the words of Strabo, "Ελλάς ἔστι καὶ ἡ Μακεδονία," has mainly tried to show, by profound historical researches, the purely Hellenic origin of the inhabitants of Macedonia, Thrace, Epirus, and Thessaly, whom the Slavonic races wish to supplant. The Literary Association, which was formed some years ago to combat the pretensions of the Slaves, has crowned this book. The Association, under the enlightened guidance of its President, M. Nicole Maurocordato, has had written some excellent works, intended to revivify in the East the Hellenic traditions, and has also organized literary centres wherever the Slavonic agitation exists. An Association with such patriotic aims deserves to be supported by all Greeks who have not lost the feeling of nationality.

M. Sathas has just published, in the fourth volume of his "Library of the Middle Ages," the unpublished MS. of Michel Psellos, secretary, tutor, ambassador, and minister of seven Emperors in succession. By the publication of the important MS. which the industrious editor found in the National Library in Paris, the gap of one hundred years which existed in Byzantine history, between Leo Diaconus and Anna Comnena, is filled up.

A new publication of inedited Greek MSS. has been begun at Venice, under the superintendence of MM. Triantaphyllis and Grapponitis. The first part contains historical and religious writings of the Patriarch Philotheus, who lived in the thirteenth century. In the following parts, the editors propose to print only those writings of the patriarch which are immediately connected with the religion, history, and literature of Greece, properly so called.

A number of periodicals, and translations of scientific manuals tending to encourage the practical leanings of the nation, close the intellectual movement in Greece in 1874.

S. COMNOS.

HOLLAND.

AMONG the many works written on the Relief of Leyden, the tercentenary festival of which has been lately celebrated, the splendid folio edited by Mr. W. Pleyte, the learned

Keeper of the National Museum of Antiquities, ranks first. It contains photo-lithographic and chromo-lithographic plates of plans of Leyden, its streets, canals, houses, &c., drawn, about the time of the siege, by Van Dulmanhorst and Dou. An historical essay on the plan and the principal buildings of the town, and a notice of the houses formerly inhabited by persons who played a prominent part during the siege, and in the foundation of the University, accompany the pictorial part of the book. Only 200 copies were printed. A publication like this is, in Holland, rather rare, for the mania for possessing curious books, and keeping things worth knowing from the general public, is almost unknown in Holland. In this case the course taken was unavoidable. Another publication illustrating the Siege of Leyden is the collection of scarce contemporary pamphlets, edited by Messrs. Fruin, Hooft, and Rammelman Elsevier. The text is printed in old characters, and, like the folio mentioned above, on the old celebrated Dutch paper, manufactured since time immemorial near Saerдам. Prof. Fruin, our Dutch Motley, has also published a 'History of the Siege and Relief of Leyden.' Our popular historian, poet, and antiquarian, Hofdyk, has written a fascinating monograph, 'Leyden's Woe and Triumph'; Dr. Schotel, 'The Noble Triumvirate of Leyden: Van der Werff, Dousa, and Van Hout.' Dr. Nuyens has sketched the same event from a Roman Catholic point of view. The latter author is also writing a rather voluminous 'History of the Dutch People.' He belongs to the Ultramontane party, which represents our Eighty Years' War as an act of base rebellion, and William the Silent as a selfish usurper. As a counterpoise to Nuyens's books, I may mention the new Dutch translations of Mr. Motley's works. A writer who describes our history in a popular style, but who cannot boast of attempting painstaking original investigation, is Mr. S. H. ten Cate. His 'Glory of the Dutch Republic from 1648-1713,' and 'History of the Dutch Indies from the Earliest Times till our Period,' are liked by many.

Our diplomatic literature has been enriched this year by many works of interest. As it is impossible to enumerate all the writings of more than passing importance, I shall but make mention of De Bosch Kemper's 'History of the Netherlands after 1830, with many hitherto Unpublished Documents'; Van Vloten's 'Middelburg Besieged and Taken, according to Original Documents'; Van der Heim's 'The Archives of Antonie Heinsius, Grand-Pensionary of Holland'; G.W. Vreede's 'Laurens Pieter van de Spiegel and his Contemporaries, from Letters and other Authentic Documents,' published by the Scientific Society of Zeeland; and S. Müller's 'History of the Northern Company,' published by the Utrecht Society of Arts and Sciences. Almost at the end of the year, Theod. Jorissen, so well versed in the so-called "patriotic" period of our history, presented our literature with another of his interesting monographs, 'The Patriots of Amsterdam in 1794.' No wonder that the second expedition to Atchin gave birth to an avalanche of writings on Atchin and East-Indian matters in general. The Dutch author of the splendid French work on our 'Fastes Militaires,' Major Gerlach, has published two interesting books, 'The First Expedition to Atchin,' and 'Dutch East India.'

Prof. Veth, who knows India as intimately almost as Holland, has written 'Java, Geographically, Ethnologically, and Historically Described.' Mr. Piccardt has brought out a book on our Colonial system; Mr. Van der Lith, a fine illustrated work on our East Indies—the superb coloured plates are after original drawings; Mr. Verkerk Pistorius, 'Dutch Interests in Ceylon'; Messrs. Groneman and Franken have compiled works of some literary merit on 'Society and Nature in East India: the Morals and Customs of the Colonists and the Original Inhabitants.' The appointment of General Van Swieten to the command of the second expedition to Atchin has occasioned quite a paper war in Holland. The nomination was considered by many an insult to General Verspyck, an able and energetic officer, who held the command after General Köhler fell on the field of battle. In periodicals, newspapers, pamphlets, the subject was discussed. With respect to India, I must mention Van den Berg's 'Principles of the Mohammedan Law'; Van Eck's 'Guide to the Language of Baloe'; Grashuis' 'Sundanese Reader'; A. C. Vreede's 'Guide to the Knowledge of the Madura'; Babad Tanahdjawi's 'History of Java to 1647 of the Javanese Era,' edited by Mr. Meinsma. One art-publication on Java appeared, 'Java after Pictures and Drawings of A. Salm,' edited by J. C. Greive. I believe this is the most costly publication in our book-market of 1874. A meritorious and almost philanthropic task was performed by Mr. Hooykaas, in his 'Repertorium of the Literature relating to the Dutch Colonies: a Systematic Catalogue of all the Articles written in Miscellaneous Works and Periodicals published in the Netherlands between 1595-1865.' The book has been edited by Mr. Du Rieu.

More or less important contributions to topographical history have been published. Dekker, Ter Gouw, Koster, Doorninck, Kleyn, and Van Zinnicq-Bergman, respectively, have illustrated the history of Helder, Amsterdam, Groningen, Overysse, Delfshaven, and the Old Dukedom of Brabant. In this branch of knowledge Roman Catholic learning has chiefly manifested itself. I may mention Krüger's 'Ecclesiastical History of the Episcopate of Breda'; Schutjes' 'History of the Episcopate of Bois-le-Duc'; 'Papers on the History of the Episcopate of Haarlem'; Hezenman's 'Three Abbeys of the Twelfth Century: a Study on the Social Influence of Convents in the Middle Ages.' Wonderful that the same respectable printing-firm publishes popular literature of this style: 'Three Apparitions of Souls from Purgatory, in the years 1527, 1856, and 1870; from Authentic Documents, and preceded by an Introduction, containing Remarkable Particularities on the Apparitions of Deceased Persons.'

A most healthy sign of social life in Holland is the publication of many excellent works on co-operation and social interests. Messrs. Kerdyk, Engelen, Borgesius, Ten Houten, Heineken, Multapator, and De Witt-Hamer are worthy labourers in this field. The question of the gold or silver standard has been discussed by Baron d'Ablaing van Giessenburg, in a French letter to M. de Laveleye; and by Mr. N. G. Pierson.

The age of theological ferment in which we lived about a dozen years ago has been suc-

ceeded by a period of neglect. Popular divines who formerly sold a sermon at from four to eight pounds, now hardly find a publisher to print it for nothing. The public interest in theological controversy, immense some twelve years ago, is now a thing of the past. Ultramontaniam is the only bugbear able to excite our heads and hearts. The principal signs of life in matters of theology are: Straatman's 'Paul, the Apostle of Jesus Christ; his Life and Works, his Doctrine and Individuality: an Historical Inquiry'; 'The Apocrypha; Newly Translated from the Greek by Dyserink; Introduction by Dr. A. Kuenen'; Doedes' 'A Materialist's (Ludwig Büchner's) Attack on the Belief in God.' Mr. Kuyper, formerly a clergyman, now a member of our Second Chamber, has made a great impression by his lecture, 'Calvinism: the Origin and Security of our Constitutional Liberties.' In character Mr. Kuyper, a young man of talents and eloquence, seems to be a scion of the old English Round-heads. In our Spanish period he would have made a splendid fighting preacher. Of antiquarian interest is: J. Arntz's 'A Fac-simile of the First Psalm and the Quicumque; or, Symbolum of St. Athanasius, &c.; with an Essay on the Controversy in the Anglican Church.' Of this paper only one hundred copies have been printed. The Marnix Society issued 'History and Actions of the Dutch People and Congregations living in England, particularly in London, by Symeon Ruytinek, Cæsar Calandrinus, and Æmilius van Culenborgh, Ministers of the Word of God,' edited by J. J. van Toorenenbergen. This is a reprint of an extremely rare work of the sixteenth century.

Bibliography has been enriched by a Latin catalogue of the Arabic codices in the Library of the Royal Society, composed by Mr. B. Friederich; a 'Bibliotheca Juridica'; a 'Bibliotheca Ichthyologica et Piscatoria,' by Mulder Bosgoed; a 'Dutch Pasicrisy; or, Index to Law Cases,' a voluminous work in four tomes, by Eug. and L. van Oppen. Mr. Campbell, the learned keeper of the Royal Library at the Hague, has continued that splendid work, 'Annales de la Typographie Néerlandaise au Quinzième Siècle.' Mr. Spin has described 'The MSS. of the Ducal Library at Wolfenbüttel, with Palæographic Notes.' Inventories of the archives of Zeeland and Middelburg have been published respectively by Mr. Visvliet and Mr. de Stoppelaar. The works edited by learned Societies in Latin and French I shall not mention. For England, it will be of some interest to know that Prof. Kern has published, besides his English work, 'The Aryabhatiya, with the Commentary Bhatadipikā of Paramādīvara,' also a work 'On the Era of the Southern Buddhists, and Memorials of Açoka the Buddhist.' The first part has been published of 'Justus Halbertsma: Lexicon Frisicum' (A—Feer), edited by his son. The quarrel on the genuineness or forgery of the 'Oera Linda Bok,' a so-called Frisian MS. of most venerable date, has given rise to some more "throwing about of brains." If the MS. is genuine, the Romans are indebted to the Frisians for a great part of their mythology. The whole story reminds one of the Ossian forgeries.

Our art literature has been assuming a promising appearance since the article Mr. Victor

de Stuers wrote last year against Dutch vandalism and indifferentism in matters of art. It is really distressing to read the long catalogue of sins committed lately against art. In the immediate neighbourhood of the Trippenhuis, the Amsterdam picture-gallery, a petroleum storehouse exists! Since Mr. de Stuers made his protest, the Government and the people evince more interest in the matter. A good building for our splendid art-treasures, now-a-days one of our important claims to the admiration and respect of other nations, would not be an article of luxury.

It is whispered that the Belgian painter, Portaels, intends to appeal to the artistic feelings of all European artists and lovers of art, except the Dutch, in order to collect a sum of money for building a splendid gallery, to be presented to the Dutch nation! If this be true, I wonder whether, in such a case, national pride or love of art will bear away the victory? If the spirit of the proud burgomasters of old is still abroad, Rembrandt's 'Night Watch' will stop where it is for some years to come. "Is it the duty of Government to foster and encourage Art?" was a question always answered in the negative by our great statesman, Thorbecke; and the proof that he was wrong is to be seen in the utter neglect into which our collections of art and antiquities have fallen, and even more in the absence of taste and elegance in the productions of our industry. Mr. de Stuers has not only complained, but he has set to work, and the excellent catalogue of the gallery of the Hague, entitled 'Notice Historique et Descriptive des Tableaux et des Sculptures exposés dans le Musée Royal de la Haye,' is his. M. Henry Havard, an art-loving Frenchman, who has fixed his abode at the Hague, has written 'Objets d'Art et de Curiosité, tirés des Grandes Collections Hollandaises, &c., eaux-fortes par MM. Greive et Taanman.' Mr. Ph. van der Kellen has described the Dutch and Flemish engravings of the late Mr. de Ridder. The exhibition of Saerdam antiquities has excited general interest in national manners and customs. Besides the catalogue of the collection, an interesting work has been written by Dr. Schotel, 'Manners and Customs of the Zaan-lands,' printed on old paper of the Zaan paper-mills. Soon after the article of Mr. de Stuers appeared, a fortnightly paper was founded and edited by our historian and art-critic, Dr. van Vloten, entitled *De Kunstbode* (*The Art Mercury*). The charming painter, Mari ten Kate, has issued a collection of water-colours, originally drawn to amuse his children. A splendid series of engravings by Prof. Kaiser, after the pictures of the celebrated Six Gallery, is in course of publication.

The stage and dramatic art also begin to excite a more general interest. Mr. Rüsing has contributed a couple of monographs on the history of the Amsterdam Theatre. If I do not speak of the unwholesome interest excited by the writings and doings of an emancipated lady, our literature of the year will seem rather tame and wanting in interest. Not a single poem or drama that rises above the average has appeared. Our melodious poet and masterly translator of poetry, J. J. L. ten Kate, has finished his translation of the Psalms, and begun that of Milton's 'Paradise Lost,' illustrated by Doré. Mrs. Bosboom-Toussaint, whose works may in many respects be compared to Sir Walter

Scott's, has kept up the honour of our literature this year in 'Major Frans,' a lively and excellently-written novel. 'The Lady of Groenerode,' by Melati of Java, is also above mediocrity; and 'G. van den Berg, De Jonker van Adrichem,' is a book full of promise. The two last authors are beginners in the field of letters. Major Brunings, a novelist of considerable merit, and an old acquaintance of our reading public, has produced 'Two Tales' and 'A Woman-Hater'; both works are fluently and pleasantly written. Mr. Werther, probably a pseudonym, presented us with a fantastic novel, in two volumes, a picture of society in future times, with real emancipated women. The book is called 'Emancipatoria.'

The finest pages of the literature of the year have once more been written by Douwes Dekker (Multatuli), in his seventh volume of 'Ideas.' Since the publication of his 'Max Havelaar,' he is generally considered one of the most remarkable writers of Europe. He displays the ardour of a true genius in his writings. His 'Story of Young Walter' is a kind of autobiography, full of pathos, poetry, and most extraordinary psychological anatomy. In the latter quality it even excels 'Middlemarch.' Our Dutch Sainte-Beuve, Mr. Busken Huet, who formerly edified the Walloon congregation of Haarlem by his eloquent sermons, but who is now at the head of a printing firm in Java, editing and writing the *General Newspaper for the Dutch East Indies*, has given us a collection of literary articles first published in his paper. Mr. Huet was once at the head of modern theology in Holland. Too sincere to remain in the Church, he devoted himself to the press. He wrote sprightly and original criticisms on our Dutch writers in *De Gids*, which had an influence on the literary taste and ideas of the day. All at once it was rumoured that Mr. Huet, the ultra-Liberal, had turned Conservative, and intended to go to India to establish a newspaper, in order to bridle the free-spoken Indian press. The rumour not only proved true, but it was divulged that the Conservative ministry of the day was to aid his venture. Of course an outcry was raised both against the author and the Minister of the Colonies, Hasselmanns. As a souvenir, the author published, before his departure to India, a novel, called 'Lidewyde.' It is a bitter but obscure satire on Dutch society, not always easy to interpret. The book was excellently written, but is generally thought highly immoral. Since this melancholy change, the highly-gifted author is considered by many the fallen angel of our literature. To fill the goblet to the brim, the old ultra-Liberal wrote somewhere that he had had quite enough of Dutch Liberalism, which "smelled of garlic and tobacco." The new collection of criticisms mentioned above has not the same degree of excellence as the first 'Literary Fantasies,' but yet some of them remind us of the author's old originality. The evil consequences of a book like 'Lidewyde' do not end in a few months. Some days ago, a novel, in two volumes, was announced in the papers, with the motto "Tout savoir c'est tout pardonner." The "enterprising" publisher added that 'Dientje'—this was the name of the novel—was a book of the same kind as 'Lidewyde,' and that it would create "an immense sensation!" It is really a relief to mention

at the end of this review a book like 'Pedestrian Tours in the Netherlands with Pen and Pencil,' by Messrs. Craandijk and Schipperus, and 'Chap-Books and Popular Traditions of Holland, from the Earliest Times to the End of the Eighteenth Century,' by Dr. Schotel.

A. C. LOFFELT.

HUNGARY.

HUNGARIAN literature in the past year has been making slow but steady progress. All who pay attention to the literary productions of the Magyars, will have noticed that the researches in the field of national History and the cultivation of the Vernacular occupy a pre-eminent place in the studies of the Hungarian savants. This is not at all to be wondered at. The Magyars have always looked upon their language, so essentially different in material and forms from the idioms of Europe, as the most sacred monument which their ancestors have brought with them, nearly a thousand years ago, from their distant Asiatic home. Unlike the other European nations, to whom linguistic researches have been made comparatively easy by the common interest shown in the already much-developed Aryan philology, Hungary must need address herself alone to the task, and with a slight exception she has almost no coadjutor in collecting the materials, widely scattered and insufficiently known, which are necessary to the Hungarian etymologist. Somewhat similar are the conditions in the field of historical researches, and, as I have pointed out in one of my former annual reports, the great service which Hungary is able to do at present to Science in general lies mainly, if not exclusively, in the two above-named branches. It will not be superfluous to remind the English readers that it was a Hungarian philologist, namely, Prof. P. Hunfalvy, who delivered the first lecture this year at the Turanian Section of the Oriental Congress in London, and his paper was listened to with the greatest interest. At the same time, I am happy to announce that M. Gabriel Bálinth, who was sent by the Hungarian Academy to study the Kalmuk and Mongol languages on the spot, has returned quite recently from a long sojourn in Kazan, in the environs of Astrakhan and in Urga (Khuren), the chief place of the Khulka Mongols, and will certainly add to our knowledge of these little studied languages of the East. M. Bálinth will bring out shortly, as the first part of his investigations, his studies on the Kazan-Tatar idiom, of which the European student of languages knows but little, Trojansky's work being antiquated, whilst Kazembeg, Berezin, and others, have only slightly hinted at the peculiarities of this branch of the Turco-Tatar tongue. The subsequent works of M. Bálinth will be a treatise on the Kalmuk and Mongol languages, together with a rich collection of popular songs, tales, and a vocabulary, written in accordance with the actual pronunciation of the respective natives. I put a particular stress upon the last circumstance, because Schmidt's and even Kowalewsky's Mongol dictionaries are merely interpreters of the written Mongol language, and depart essentially from the pronunciation used actually by the Tsakhar and Khulka tribe. Passing by the labours of Prof. Budenz, which tend to elucidate the affinity of the Magyars with the Finn-Ugric branch of the great Turanian

stock, I will call your attention to the results obtained on the field of the Hungarian philology proper. Whilst the monthly paper, *The Guardian of the Language*, is continually busy in collecting the proverbial phraseological and idiomatic treasures of the language, as well as the popular songs and tales, the philological section of the Academy, on the other hand, has done good work by editing three volumes of 'Monumenta Hungarica,' chiefly taken from manuscripts belonging to the libraries of Vienna and Munich; and what may be called the pre-eminent literary feat of the year, that is, the completion of the great dictionary of the Magyar language. This work, undertaken under the auspices of the Academy, in 1845, by MM. Fugarasi and Orneror, comprises, in 110,784 headings, the whole treasure of the Hungarian language; and although the etymological part of it does not stand on the level of modern comparative philology, yet, taken as a whole, and considering the enormous difficulties the authors encountered, the merits of the work can hardly be disputed.

My general remarks upon the historical publications of the last year are, to a certain extent, identical with what I said on philology. Dr. Frakel's book on the relation of Melancthon to the Hungarian Protestants may prove interesting, not only to the Hungarian, but the general European reader, treating, as he does, a hitherto but little known fact, and this with an impartiality which cannot be enough praised, the author being, as you are aware from my report of the last year, a Catholic priest. There are not many Catholic priests in Europe who would show freedom from prejudice in a literary work of this kind, and this single fact proves sufficiently the spirit of religious toleration that prevails in Hungary. Speaking of those historical researches which throw a certain light upon events of a European importance, I will quote Mr. Alexander Szilágyi's careful studies on the reign of George Rákóczy II., which relate to the diplomatic transactions of that great Hungarian Prince with the European powers of the North, and contain valuable data referring to the period before the partition of Poland, as well as the collection of his 'Sketches and Essays,' consisting of papers upon historical, social, and political lyrics. In speaking of other publications of a more strictly national tendency, I may mention Prof. Wenzel's monograph on 'Stibor the Voyvode,' M. Frederic Pesty's valuable contributions to the history of South Hungary, and sundry minor works resulting from the investigations made in the private archives of our noble families. In connexion with history, we must remember the gradual development archaeological studies are making from year to year. Apart from the continuous and indefatigable care bestowed upon the collections of our museum by Francis Pulszky—a museum so rich in Avaric and Roman antiquities—our learned archaeologist, Prof. Henselman, has brought out this year an interesting book, under the title, 'The Excavations of the Archbishop of Kaldisa,'—a work which does as much credit to the author as that high-minded prelate, Dr. Haynald, who cannot be too much praised for the readiness he has shown and for the sacrifices he made during the excavations. It was under the superintendence of the Professor that diggings have been also made in Alba Aegia (Irékes-

fehervár), by which some interesting discoveries have been made in one of the oldest ecclesiastico-architectural monuments of Hungary. In connexion with history, we may mention a few publications in the branch of political science, such as 'The History of European Law,' by Prof. E. Hajnik; 'Hungarian Statistics,' by Prof. John Hunfalvi; and a 'Treatise on Commercial Law,' by Dr. Apáthi.

In the publications relating to the *belles lettres*, the foremost rank is occupied by the works of those champions of Hungarian literature which I have the honour to introduce almost annually to the readers of the *Athenæum*. M. Jókai's never-tiring and always lively pen has produced a new novel, a most lovely picture of the Hungarian social life in the recent past, the details of which abound in those charms which made M. Jókai the favourite of this country, and, indeed, of civilized Europe. There are, besides M. Jókai, many other writers who tried their strength in this branch of literature, out of which I will mention M. Victor Vajda, M. Arnold Vertesi, and particularly M. Z. Beöthy, the last one a successful imitator of English novelists. Amongst the poetical compositions of the year I may quote, in the first place, M. John Arany's new work, which, under the form of a humorous epos, pictures the adventures and the motley episodes in the life of a provincial actor—a composition, the interest of which is much more enhanced if we know that it is a kind of autobiography of the author himself, so justly called our greatest living poet. Next to this ranks M. Paul Gyulai's 'Romhányis,' of which the fourth canto has appeared. The muse of this last-named writer is famous for the slow pace in which she progresses. M. Gyulai gives to the public, one might say, but spoonfuls, but what he gives is exquisite, and bears always the stamp of a solid, well-digested work. This fourth canto has, besides, created a good deal of sensation, since M. Gyulai was the first who dared to celebrate in song General Görgei, the same man who surrendered his army to the Austrians in 1849, and who, considering the circumstances which prompted him to such an act, is unjustly stigmatized as a traitor by a certain political party in Hungary. M. Ladislaus Arany has plucked well-deserved laurels for his 'Fight of the Huns,' in which the poet puts forward the well-founded danger which awaits his countrymen of intellectual absorption by the continual spread of German culture. He warns them to be alert, and to defend themselves not by armed inroads and devastations, as the hosts of Atilla did, but to use weapons similar to those of their antagonists, namely, to develop their national culture, and to progress on the path of modern civilization. Last, not least, I have to report that M. Charles Száz has been awarded by the Academy with the Nádasy prize for his epos, 'Salamon,' a versification of the tale current about this unfortunate King of Hungary, of the Árpád family. The Kisfaludy Társaság, our Society for promoting *belles lettres*, was also active to fulfil the duty which she has taken upon herself. Besides some good lyric poetry which came out under her auspices, we may quote the versified fables by Prof. A. Greguss, about forty or fifty small poems, artful in execution, and well received by the critic. The same author has also col-

lected his æsthetic studies, which will come out shortly in a German translation.

Dramatic literature also counts a few interesting additions, of which the following deserve a particular mention: M. Ingligeti's play, 'The Girls of Haromsrök,' and his 'Dramaturgical Essay.' In the last-named work this indefatigable author has first laid the foundations of a history of dramatic literature in Hungary. M. Eugen Rákossy has written two plays: one, 'Ripacsos Pista Dolmánya,' which was a success; and another, under the name of 'The School of Love,' upon which the critics are of different opinions, although all agree that his language is mostly sublime and his portraits finely touched. There has appeared also a much promising talent in the person of M. Edward Tóth, a young provincial actor, whose play, 'A Falu Rossru' ('The Wicked of the Village'), does much honour to the young author.

Original works referring to natural sciences have not been too numerous this year. There are, however, a few which are worth a notice. Such is 'Ebb and Flood in the Bay of Fiume,' by Prof. E. Stahlberger, of the Hungarian Nautical Academy. This book treats of the periodical and non-periodical movements of the sea; it is based upon careful and assiduous observations, and affords an evident proof of the author's acquaintance with his subject. Further, 'The Ice-cavern of Dobsóhan,' by Dr. I. Krenner, the Keeper of the National Museum of Pesth, which consists of six most charmingly executed illustrations of that interesting natural curiosity, accompanied by a detailed scientific description. Both works have appeared under the direction of the Society for the Advancement of Natural Sciences, a learned corporation, which is flourishing under the lead of its zealous secretaries.

In conclusion, I will mention the literary activity developed in our periodicals. Those of the various learned Societies have been busy in publishing partly the investigations of the foremost natural philosophers of foreign countries, partly the results of the studies of their own members. The *Budapesti Hemle* has been particularly rich in papers of serious content, and of which I may mention M. Benjamin Kállay's 'Recent History of Servia,' in which the author, our Consul-General in Belgrade, gives an elaborate sketch of the political and social movements of this principality during the last hundred years. It is a work which I would particularly recommend to the English reader who studies Eastern affairs, public interest in this part of the Ottoman Empire having sadly fallen off in Great Britain since the premature death of the learned and ingenious Lord Strangford. Not less valuable have been the contributions of M. Francis Pulszky upon the History of Mediæval Arts. In the rank of our weekly papers, the *Athenæum*, edited by Zs. Beöthy, has distinguished itself by a series of well-written papers on social, political, and literary topics.

A. VAMBERY.

ITALY.

If the progress of a country in civilization were to be judged *only* by the literary masterpieces it produced each year, I should be somewhat embarrassed to give a yearly account of the intellectual movement in Italy. Fortu-

nately, this is not the case, masterpieces in literature being rather the exception than the rule in every country and in every age. The *Divina Commedia*, and the Plays of Shakspeare have not been, by any means, the inevitable product of the particular epoch in which they were produced. They have, on the contrary, a universal character, and will dominate humanity for all time. They might have been produced a century earlier or a century later without a change of that which is essential in them, and which distinguishes them from other works written at the same era. These certainly bear the stamp of their period, but this stamp does not make them works of genius. On the contrary, the characteristic of works of genius is that they rise above their own period. It is thus that 'Faust' and the 'Promessi Sposi' do not belong only to the end of the last century and the beginning of this; they will also belong to all centuries to come. But such phenomena are rare. It is much if every century produces three or four of these exceptional works. This being so, I hope to be forgiven if, even whilst recognizing that Italy continues to make progress, I cannot have the pleasure of presenting to the readers of the *Athenæum* a single new Italian masterpiece, and if I am, consequently, obliged to speak in a less enthusiastic tone, and to offer you this year a poor and humble chronicle.

I think in these days it is much more difficult to stir the public by works of literature than in times past. I see two strong reasons for this: First, the competition of authors has greatly increased, while the reading public has not increased in a like proportion. Secondly, school-boys become authors and publish books before they have learnt to write; they criticize their masters, and sit in judgment upon them, and condemn them, if so it seems good in their eyes. Hence it comes to pass that in the present day there is much written, and written in haste, and the quality is far from being in proportion to the quantity. Young poets admire nothing; they are occupied in trying to excite admiration for themselves. They claim to be of sufficient importance to have their biography written, and if it be not done for them, they write it for themselves. A biography of what? Of a life they have not yet lived out. They lay themselves out to obtain letters of compliment from authors of renown, and when they receive them they publish them, and upon the strength of these compliments they get up a clatter around them, which they mistake for real glory and reputation. But the public has become mistrustful, and no longer reads poetry, for fear of being bored by it; and even good poetry shares in this proscription. Readers bear no proportion to the number of writers. New Italy is everywhere trying to found schools to lessen the number of those ignorant of the alphabet; but to be able to spell, or even to read at sight, does not include being able to understand what is read, or to love reading, nor even spending a little money to indulge the taste. Considering the small inclination which the Italian public at present manifests for literature pure and simple, and especially for works of poetry, we wish that literary men by profession, and poets in particular, would recognize the fact that if they have not the power to produce works of the highest class of merit, that they should not renounce poetry, but endeavour to turn their poetic faculty to use in science,

practical life, and the improvement of social institutions.

Let us begin with the dead. By the care of his son (himself a distinguished poet, who, at Verona, is working at a poetical translation of Lord Byron's 'Don Juan'), a handsome volume of 'Rime,' by the poet *Cesare Battelone*, has been published. It bears the impress of austere and profound melancholy. Under the editorship of her husband (a celebrated Neapolitan juriconsultist, a deputy in the Italian Parliament, and a Professor of the Faculty of Law at the University of Rome), the poems of *Laura Beatrice Mancini* have been published at Florence, under the title of 'Patria ed Amore,' with a preface by *Terenzio Mamiani*. The poems are, as their title indicates, patriotic and domestic; they are full of fervour, strength, and grace, but they are not very original. Our famous old translator, *Andrea Maffei*, has added to his other numerous and elegant translations *Byron's* 'Childe Harold,' and the 'Iphigenia in Tauris' of *Goethe*. Most of the plays of *Shakspeare* had been translated, partly into wretched verse, by *Michele Leoni*, and, partly into verse of great elegance, by *Giulio Carcano*, and also rendered into adequate prose by *Carlo Rusconi*. A publisher in Milan has now undertaken a complete edition of the works of *Shakspeare*, translated into verse by *Giulio Carcano*. The edition will be complete in ten volumes. Amongst translations may be noticed also 'Il Teatro Scelto Indiano,' an excellent translation of Indian plays, made by *Antonio Marazzi*, of Milan.

Le Monnier, the Florence publisher, has just issued, in one small and pretty volume, a selection of the best poems of the poet of *Novara*, *Giuseppe Regaldi*, the old and celebrated improvisatore; also a volume of poems by a distinguished Venetian poetess, *Signora Erminia Fua Fasinato*, in which the strength of the ideas has not diminished the sweetness and delicacy of the sentiments. At Milan there has been published the 'Versi' of *Michele Corinaldi*, sometimes a felicitous imitator of the satiric poet *Giusti*. *M. Giuseppe Chiarini*, a Tuscan poet who has deeply studied and well translated several of the poems of *Heine*, *Swinburne*, and *Browning*, has collected both his own poems and also his translations in one volume, which has been published by *Francesco Vigo*, of *Leghorn*. *M. Chiarini* is one of those poets who have understood and felt the sufferings of the lower classes, and he treats of them in scathing and vigorous words, full of dramatic force. *M. Emilio Frullani*, the old Florentine poet, whose poetry is flowing and tranquil even in his most melancholy moods, has had a volume of poems published by *Le Monnier*, entitled 'Nuovi Versi.'

After the poetry, I must notice the best new Italian novels which have come under my notice. 'Il Piacere della Vendetta,' and 'Fortuna Disgraziata,' written by the prolific and skilful Piedmontese novelist, *Vittorio Bersezio*; they are scenes of family life in Upper Italy. 'Il Rè Prega,' by *F. Petrucci della Gattina*, a Neapolitan novelist, remarkable for his rich colouring, seeking for his effects in anomalous situations, and who writes after the school of sensational novels. 'Contessa Matilde,' by *Paolo Tedeschi*, an authoress of Trieste, who has taken refuge in

Lombardy, gives pictures of the lives of young girls when they leave school. 'Il Processo Duranti,' a judicial romance, by *Parmenio Bettol*, of *Parma*, has made a sensation. I can also praise a domestic novel, written with much feeling by *B. E. Maineri*, a Ligurian author, who resides in Milan. 'Povera Vita,' a novel, in which some of the characters are strikingly delineated, is by *Cesare Donati*, a novelist who was brought up in Tuscany, and who has a situation in the Ministry of Public Instruction. 'Scene e Racconti Domestici,' by *Ferdinando Bosio*, a high Piedmontese functionary in the same department. It contains some fine passages. 'Berta,' by *Luigia Codemo*, a lady of *Treviso*, who possesses much intellect, and who has remarkable psychological insight and much skill in the delineation of manners. 'Fante di Picche' is a charming tale by *Salvatore Farina*, a young Piedmontese author, who is the editor of two journals at Milan, called *La Rivista Minima* and a musical gazette.

To conclude the list of works of fiction, I will only mention the magnificent edition that *M. Francesco Vigo* has recently issued at *Leghorn*, of the tales of an ancient novelist of Siena, 'Le Novelle di Ser Gentile Sermini,' an important work as regards the history of Italian fiction, and which may be commended, at least for the splendid way in which it is printed and "got up," if not always for the stories themselves, in which licence is carried to an excess that is sometimes revolting; and amongst works of light literature, also, the handsome volume of *Edmondo de Amicis*, who relates the travels of two young Piedmontese authors in Holland, "Olanda."

The foremost contributor to our historical literature is ever *M. Adolfo Bartoli*, Professor at the *Istituto di Studi Superiori* of Florence, whose remarkable work, which is coming out in parts in Milan, is called 'I Due Primi Secoli della Letteratura Italiana.' In this work much new matter is introduced, and it is analyzed with critical insight.

Carlo Gioda, head master of the schools in the province of Milan, has published at Florence a volume, entitled 'Macchiavelli e le sue Opere,' which is a careful examination of all the works of *Macchiavelli*, but it throws no new light upon them, neither does it furnish any new facts. *Giuseppe Guerzoni*, a brilliant Lombard author, Professor of the University of Palermo, has recently published in the latter town his first course of lectures, entitled 'Il Terzo Rinascimento,' in which he takes up the history of Italian literature at the epoch of the Lombard poet, *Parini*, in the last century, and upon this subject the eloquent Professor has written some brilliant pages.

M. Achille Monti, a Roman descendant of *Vincenzo Monti*, the poet, has given us an inquiry into the life of his ancestor, the aim of which is purely apologetic. *Nicomede Bianchi*, the Keeper of the Archives of Turin, has given us a valuable and well-written book upon 'Carlo Matteucci e il suo Tempo.' The Messrs. *Prina Venosta* and *Stoppani* have enriched us by their volumes of *Manzoni's Biography*. *M. Attilio Hortis*, of Trieste, has published an extremely well illustrated volume of 'Scritti Inediti.' Messrs. *Christoforo Pasqualigo*, of Venice; *Pietro Ferrato*, of Padua; *Carlo Romussi*, of Milan; *Domenico Carbone*, of Turin; *Giosuè Carducci*, Professor at the

University of Bologna; and the philosopher, Agusto Conti, Arciconsolo of the Accademia della Crusca, have all contributed illustrations of the works and life of Petrarca, on the occasion of the fifth centenary of his death.

Vigo, of Leghorn, has published a volume called 'Studi Letterarii,' by Professor Carducci, whom we have mentioned above. These *studii* relate chiefly to the fourteenth century, and are full of original ideas.

To the departments of literary biography, and the history of philosophy, Prof. Alberto Rondani, of Parma, has contributed a volume, entitled 'De Scritti d'Arte,' written with boldness and good taste. Prof. Flaminio Del Seppia, a Tuscan, dwelling at Ancona, has written a book full of vigour and originality, called 'I Primi Studii.' Vincenzo di Giovanni, Professor of Philosophy at Palermo, and author of the excellent 'Storia della Filosofia in Sicilia,' has produced a volume of carefully written prose miscellanies, called 'Scuola Scienza e Critica.' Emmanuele Celestia, of Genoa, has written a noble and valuable work, 'Storia della Pedagogia Italiana,' in two volumes. Prof. Romualdo Bobba has published, at Lecce, in four volumes, 'Storia della Filosofia per Rispetto alla Coscienza di Dio,' that is to say, as regards metaphysics.

In the department of literary and scientific criticism, in addition to the learned work of Prof. Bartoli, I can warmly recommend to foreign readers two volumes which have appeared this year in Florence, published by Le Monnier, entitled 'Il Messia secondo gli Ebrei,' a learned, impartial, and conscientious monograph, by David Castelli, of Pisa. 'La Critica Moderna,' by Prof. Gaetano Trezza, is a work which ought, I think, to attract the special attention of English readers at the present time, from the nature of the questions which are discussed. I would venture to suggest this book as deserving to be translated into English, as well as the works of M. Bartoli, so convinced do I feel that they would do honour to Italian criticism and science.

Linguistic studies, especially those which concern Italian dialects and inquiries into the Italian language, continue to make good progress, thanks to the admirable labours of Profs. G. I. Ascoli and Giovanni Flechia, and others of their school, which is becoming numerous, and is certainly important. The collection entitled 'Archivio Glottologico Italiano' would alone suffice to give a high idea of the condition of these studies in Italy. At the same time, whilst exploring the dialects of the different provinces in Italy, there is also a keen research going on for the old songs and popular stories. Amongst other clever collectors of this lore I must especially mention Giuseppe Pitre, in Sicily; Domenico Compagnotti, in Tuscany; Domenico Bernoni, in Venice; Giuseppe Ferraro, in Piedmont.

I cannot, unfortunately, chronicle the same amount of vitality in the study of the classic tongues, which are at present far too much neglected; hence, at the present moment, with the exception of some specialties, there is not throughout Italy one eminent man who is a scholar in ancient learning. Neither is the present time to expect from Italy the solution of the great problem of the Etruscan language. Our learned men, Conestabile, Gozzadini, Fabretti, Gamurrini, are rather eminent archaeologists than linguists. You have

heard that Monsignor Francesco Liverani has found the key of the Etruscan language; but, unfortunately, without even having read the small treatise that Monsignor Liverani has just published at Siena, 'La Vera Chiave e le Chiavi False,' for the deciphering of the Etruscan tongue, I foresee that it all turns on a mystification. Monsignor Liverani is certainly a man of respectable erudition among the Italian priests, but this erudition is quite insufficient to solve the problem which is tormenting us. Monsignor Liverani is a man of fixed ideas, which take in his mind the position and appearance of absolute infallibility. One fine day he gets up, goes for a walk, finds, in his imagination, the wonderful key, the *passé par tout* of the Etruscan language, and, without troubling himself as to what M. Corsen might think on the matter, he says to himself, "All these learned men who spend their life in seeking for a thing without finding it are poor creatures. I, the illuminated one, I have found the truth without seeking for it: prostrate yourselves and adore me; it is not for nothing that I belong to the race that creates infallibility!" But, joking apart, I do not think that the notice given by the *Athenæum* of M. Liverani's discovery is of the importance which might be attached to it by those that do not know the person in question, who, however, possesses an intelligence beyond the average, and who is profoundly learned in all that relates to Roman ecclesiastical history, and who is withal a keen and vigorous polemic. Though we may not solve the mystery of the Etruscan tongue, I repeat that we turn our attention to our own living language. In a remarkable work, in two volumes, published at Milan, and written with much vigour by the Prof. Luigi Gelmetti, there may be found a *résumé* of all the questions which have recently been raised in Italy on the subject of language.

Though ancient history may not be much studied, there are some happy exceptions: for example, local histories, like that of 'Agrigento,' by M. Picone; sundry archaeological monographs, by De Spuches, Salinas, Cavallo Carini, and others, in Sicily; Conestabile, in Perugia; De Rossi, in Rome; Gozzadini, in Bologna; Gamurrini, in Florence; Fabretti, in Turin; and some other specialists. Our authors have thrown themselves with a certain amount of ardour into the history of the Middle Ages and of the Renaissance, and especially into modern history. Among historical works to which special importance may be attached, and which deserve particular mention, are a new edition of two works by Cesare Cantù, 'La Storia degli Italiani' and 'La Lombardia nel Secolo XVII.'; and also by the same celebrated author, a very interesting and minute contemporary history, 'Della Indipendenza Italiana.' Cesare Cantù, who is at present the keeper of the Lombard Archives, has also established at Milan, an excellent historical magazine, entitled 'Archivio Storico Lombardo.'

In Sicily, a society of investigators of Sicilian history have established an 'Archivio Storico Siciliano,' and M. Gaetano di Giovanni continues the publication of his erudite work, entitled 'Notizie Storiche di Casteltermeni.'

At Genoa, the lovers of history have established a *Giornale Storico Ligustico*, and the eminent historian, M. G. Canale, has published a well-sustained narrative, entitled

'Storia delle Repubbliche di Genova, dal 1528 al 1550.'

Venice continues to publish 'L'Archivio Storico Veneto,' and the distinguished archivist, B. Cecchetti, has just published, in two handsome volumes, a work, rich in information and extremely interesting, called 'La Repubblica di Venezia e la Corte di Roma.'

At Florence, the publication is continued of the celebrated *L'Archivio Storico Italiano*, and Prof. Pasquale Villari, pending the appearance of his great work on Macchiavelli, is about to publish, with Le Monnier, two volumes of the despatches which the Venetian Ambassador, Giustinian, in Rome sent to the Senate and to the Council of Ten towards the end of the fifteenth century. I am credibly assured that this correspondence will possess great interest, on account of its pictures of the time and manners of that age.

At Turin, M. Nicomede Bianchi has just established a special historical collection for Piedmont, entitled 'Curiosità e Ricerche di Storia Subalpina'; and the illustrious historian, Ercole Ricotti, has given us a handsome volume upon the Rivoluzione Protestante.

I pass over in silence other works of less importance, or which have not come under my notice; but I hope that what I have said will be sufficient to testify the ardour with which new Italy has thrown herself into historical research upon the more recent Past, which still retains some relation with the Present. It is especially the Present with which we have to deal, as it is at once our daily life and our own future. This will also explain the great interest felt in Italy in economical and geographical studies. We have a Geographical Society in Rome, the President of which is Cesare Correnti: it has more than a thousand members, and it publishes a Report of its proceedings. Another magnificent geographical journal is published at Turin, under the title of *Cosmos*, by the young and clever geographer, Guido Cora, at his own expense. We have also a Club Alpino at Turin, which is very enterprising, and publishes a Report; it already contains a considerable number of members, who organize expeditions over the Alps in every direction, and by their publications they assist and facilitate the journeys of other travellers. The society also encourages the publication of a special library of Alpine travel. This noble institution, which promises to be of great service to our country, has established a branch in Tuscany, the President of which is one of your countrymen, Mr. H. Budden, who has become Italianized. He is brave, courageous, and intelligent, indefatigable in his endeavours to render the Apennines at least as well known as the Alps, and to arouse amongst Italians, especially in Tuscany, the love of mountaineering, and to incite them to manly and active habits.

Pending this physical regeneration, we occupy ourselves a good deal with our social problems; and this year there have appeared several works on these questions which have attracted the attention of all thoughtful persons. I shall only name the following, and I can, at the same time, conscientiously praise them:—'La Questione Sociale,' by Pietro Ellero (Bologna); 'La Questione Universitaria,' by Carlo Cantoni (Milan); 'Elettori e Deputati,' by Paolo Lioty (Milan); 'Introduzione all'

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Economia dei Popoli; 'Il Lavoro,' by Fedele Lampertico (Milan); 'Le Nuove Istituzioni nel Secolo XIX.,' by Alberto Errera (Milan); 'Dizionari o di Economia Politica e del Commercio,' by Prof. Gerolamo Boccardo (Milan); 'Delle Colonie e dell' Emigrazione d' Italia,' in four volumes, by Leone Carpi (Milan); 'Le Forze Produttive della Provincia di Napoli,' by Alessandro Betocchi, in two volumes (Napoli). The education of women has also engaged the attention of our writers. The collection entitled 'Temi di Composizione Italiana,' published by the Professor of Italian Literature, Giovanni Rizzi, who has succeeded in making thirty young ladies in the upper girls' school in Milan write themes, each one on a different subject, all well done, and each with its special charm, has been received with much favour wherever it has been seen. Purely religious and purely political questions have found us almost indifferent. Prince Bismarck attends to them for us. Engrossed as we are with our finances, our social improvement, and our material well-being, we repeat and cheerfully follow the advice of the wise man who says, "Parum de principe, de Deo nihil."

ANGELO DE GUBERNATIS.

SERVIA AND CROATIA.

AMONG the most remarkable signs of the literary activity of the South Slavonians, are 'The Annals of the Matica Srbska,' published at Neusatz; 'Glasnik,' of the Serbian Society of Belgrade; The Journal of the South-Slavonic Academy, published at Agram; 'The Dalmatian Magazine,' in Zara; 'The Narodna Biblioteka,' in Ragusa, all of which are more or less devoted to historical and philological matters. I have also to mention the work of Dr. Rac'ki, 'The Struggle of the South Slavonians for Independence in the Eleventh Century'; 'The Codex Diplomaticus Regnorum Croatiae, Slavoniae, et Dalmatiae,' by Ivan Kukuljević; and the valuable 'Historical Researches' of an able young writer, M. S. Milojević, who has explored with success quite new ground.

Poetry, both epic and lyric, which the South Slavonians used to cultivate with such zeal, seems likely to be thrown into the background by severer studies. Except some poems of no great value, there is little to mention. On the contrary, the Novel has, in 'Georg Branković,' 'Milan Narandžić,' and 'Cudan Svjet,' &c., the tales of the eminent publicist, Jakob Ignjatović, attained to a perfection which renders his works fairly equal to those of the novelists of other European nations. The Drama has found cultivators in Dr. Subbotić and Dr. K. Trifković.

In periodical literature, I may mention the first volume of Prof. Bogisic's 'Collectio Consuetudinum Juris apud Slavos Meridionales etiamnum vigentium,' and the twenty-sixth volume of the 'Collection of the Laws and Decrees in the Principality of Servia.' In Natural Science, I can mention a manual of Zoology and Anatomy by Dr. Ubl. The 'Servian Archives of Medicine' is the work of the Physicians of Belgrade, edited by the genial Dr. Vladan Gyorgyevic, whose 'Outlines of Military Hygiene' has been deservedly successful. To military matters, indeed, increased attention is directed in Servia, as the newspapers show.

I cannot conclude this notice without men-

tioning the opening of a University for South Slavonia, at Agram, on the 19th of October.

Translations from writers of all modern European nations are constantly appearing.

G. POPOVIC'.

SPAIN.

If the literary and scientific publications which have appeared in Spain during the present year are considered as a whole, and if the merit or number of the works published be taken into account, the average is about the same as that of 1873. This may be accounted for by the traditional indifference of Spaniards to everything which does not affect the general mass of the country. Studies of a scientific nature are still confined within too narrow a circle, and novels and books of a local interest are not as common in Spain as in other parts of Europe.

The group of scientific publications is interesting this year. Many of them are translations, but those written by Spaniards form the majority. They are chiefly published to supply the Spanish Universities and upper schools, and for that reason there are so many Manuals and Texts of Philosophy, Laws, Political Economy, Medicine, and other studies based on the Natural Sciences and Mathematics. The volumes published by Señores Orti, Azcarate, and Silvela, on 'Derecho y Legislacion Comparada,' deserve a special mention, and also Eizalde's 'Geometria Descriptiva,' Terry's 'Manual del Navegante,' and Gonzalez's 'Historia Natural.'

Among the great quantity of books which treat of special subjects, and which may be included within the circle of scientific publications, the best are: 'Memoria sobre los Montes de Filipinas,' by Vidal; 'Diccionario Militar,' by Almirante; 'Estudio de la Poesia Heroica Popular Castellana,' by Milá; and the Supplement to 'Los Bronces de Osuna,' by Berlanga. Vidal's Essay on the 'Forests of the Philippine Islands' is a very interesting one, not only from the skilful way in which he treats the subject, but on account of the numerous lists of works relating to the East which accompanies this volume. The information given about the different varieties of timber to be met with on the islands, and the comparison with the timber of other colonies in those regions, are most important. The descriptions Señor Vidal gives of the fertility and riches of these forests, and their immense value, the estimates of the cost of the native or Chinese workmen who are employed on the islands, and other details of a mercantile and statistical kind, are of interest to Spaniards, and furnish a good idea of a source of wealth hitherto most unwisely neglected by the Government, and so susceptible of improvement. During the present century, only fifty or sixty books have been written by Spanish authors on this important Spanish colony; very few of these are worth much, with the exception of Tomas de Comyn, 1810, and Sinibaldo de Mas's 'China,' 1840, which are well worth reading by those who take an interest on this subject.

The bibliographical notice which accompanies this Essay is much to be commended; 1,523 titles of books are given, to many critical observations are added, which are of interest for the information which is given of the adjoining territories. This bibliography might certainly

be enriched, but as a basis for a more complete study it is invaluable.

The 'Diccionario Militar,' by Almirante, is a thick volume, the result of many years of study. It fills a gap in the military history of Spain. Besides the words used by the Spanish army in modern times, hundreds are given which are out of date, but which were common in Spain and Europe during the Middle Ages and the Renaissance. The author explains them with sobriety and accuracy, and quotes from Chronicles of the time, law reports, and other documents, to justify his arguments, and has, happily, not followed the fashion of moderate Encyclopedists of agglomerating unnecessary words. Two vocabularies, in French and German, are added to this volume.

Señor Milá's 'Poesia Heroica Popular' is the best study which has yet appeared on the subject. The ballad literature of the Middle Ages is of interest to all Europe, and most especially when the examples are of an earlier date than the thirteenth century, either on account of the personages themselves, or the adventures which they relate, or the artistic tendencies which have influenced the poets of the time. Modern critics in Germany and elsewhere have spared no efforts to illustrate this subject. In the Spanish poetry of this period the direct Oriental influence of the Arabs living in Spain, was far greater than in any other European country. At the same time, there is the direct influence of the French *Romance* schools, which was imported by men of letters who cultivated Latin and classic studies. The most important characteristics arise from these two sources, and Señor Milá explains them with admirable precision and knowledge of the earliest known texts. Every one who takes an interest in the study of European literature in the Middle Ages, will be grateful to the author for the details he has collected together in this book. Señor Milá explains the form of the poetry itself, and he also adds details referring to the personages and historical events described; for owing to the continued struggles of races and creeds, so common in Spain, a most interesting series of heroes appear, who seem created by the poet's imagination, and who are all surrounded by the most romantic accessories—King Don Roderick, Bernaldo del Carpio, Count Fernan Gonzalez, and The Cid, who more than any of them is the centre of a series of cycles, surrounded by the most romantic episodes. No details are passed over by Señor Milá when reviewing the complicated forms through which these facts are developed, either when he is recording the events on which the ballads are founded, or discussing the different opinions on the subject of ancient and modern authors. Señor Milá was already favourably known to Spanish readers by several volumes on this same subject,—among them there is a most interesting Essay on the 'Lengua y Poesia Provenzal.'

Señor Berlanga has published a Supplement to his 'Bronces de Osuna,' which appeared last year. These bronzes constitute the most important discovery of Roman epigraphy in modern times; it is, therefore, necessary to call attention, not only to the *Lex Julia*, the text of which is given in these bronzes, a municipal law unknown until the present day, but also to the learned interpretations of the author, and the commentaries and other

researches with which he illustrates his text. This volume has been the cause for special publications on the subject in Germany, and Señor Berlanga's monograph has met with the approbation of Mommsen, Hübner, and other authorities.

It is a remarkable circumstance that, although the Spanish nation is supposed to have strong religious opinions, the number of modern theological works should be so small. Among the very few which have appeared this year, 'Estudios Religiosos,' by Father Zeferino Gonzalez, is worthy of notice; for if in some details he does not sufficiently appreciate modern scientific thought, he gives evidence, on many occasions, of a strong intelligence and courtesy when discussing the religious opinions of other authors.

Works of fiction are in Spain most popular, and have a large number of readers; but in number and literary merit bear no comparison to those which appear in England. Fernandez y Gonzalez and Galdós are the authors who most frequently appear before the public. Among the novels which have been most popular this year is 'Pepita Jimenez,' by Juan Valera, which appeared in the *Revista de España*; 'El Sombrero de Tres Picos,' by Alarcon, the plot of which is taken from an old country legend, but presented under a most agreeable aspect. The story of 'Pepita Jimenez' is interesting. A young theologian, soundly instructed, and possessing deep religious feelings, is waiting to take his last religious orders in order to start as a missionary for Africa. He has lived and studied in a literary circle, far away from his father, who lives in the country, and, in going to stay with him to talk over his final resolution, he meets Pepita Jimenez, a young and charming widow, whom the father intends to marry. The theologian falls in love with her, or rather they fall in love with each other, and, after many struggles on his part, the end is a marriage. The greatest merit of this novel is its Spanish character, and the descriptions of the life and scenery in the south of Spain, which are very delightful.

A book which has just been published of a more serious character, but which is written with the charm of a work of fiction, is 'La Alpujarra,' by Señor Alarcon. The Alpujarra is a district which is almost unknown, even to Spaniards themselves. Hardly any one crosses it, for it does not lead to any town of any commercial importance. It is situated in the province of Granada, between the southern slopes of the beautiful Sierra Nevada and the Mediterranean. The scenery is mountainous, and picturesque in the highest degree; there are hardly any even bridle-roads, and the means of locomotion are extremely difficult, even with the mules of the locality. Very few spots exist which have been more favoured by nature than the fifteen or twenty miles, which comprehend the width of this territory. On the summit of the Sierra, in the regions of perpetual snows, the aromatic camomile and rare lichens grow; at the foot, the trees and shrubs of the north, the chestnut, oak, and pine; below are the fields of olives and vines; beyond, the orange and lemon groves; and nearer the coast the bananas, guayabas, cotton, sugar-cane, and other tropical plants. The flowers and fruits of the Alpujarra are considered the finest of the province of Granada. Few places have witnessed so many varied and romantic events as those which

have taken place there. The famous rebellion of the Moriscos in 1568 is the one most generally known. The Spanish Moors had continued to live in the Alpujarra ever since the conquest of Granada in 1492, trusting to promises which were not always faithfully kept by the Christian sovereigns; and they concentrated themselves in the Alpujarra, considering it unconquerable. They chose for their king a youth belonging to the Moorish aristocracy, and began a warfare of religion and race, the horrors of which may compete with the persecutions of Nero and Decius. The punishments inflicted by the Christians in their efforts to quench the rebellion were no less barbarous, and this struggle became so serious, that it was not put an end to until Don Juan of Austria himself went to the Alpujarra at the head of a strong armed force. Señor Alarcon has ridden through the locality, and describes with great vividness and poetical language the historical events which have taken place there. His book is one of the pleasantest volumes of modern Spanish literature.

Dramatic works of a high order have been very scarce this year—an unusual circumstance, for the average of Spanish modern dramatic literature has, up to the present time, been equal to that of other countries. One of the reasons is that neither Tamayo, Ayala, Rubi, nor Arce has brought out anything this year. The two dramas which have been most popular lately are 'La Virgen de Lereña,' by Herranz, which is full of dramatic effects and admirably verified, and 'La Esposa del Vengador,' by Echegaray. 'La Esposa del Vengador' has created a great sensation in Madrid, not only because of the undoubted genius shown in the drama itself, but on account of the author, for Señor Echegaray, a civil engineer, an important politician, and Minister of Finance some few months ago, is well known in the Spanish scientific world by his works on mathematics, but he was never suspected of being a poet or dramatic author. The plot is highly romantic and Spanish in feeling. Two men, as in Mr. Collins's novel, 'Poor Miss Finch,' are enamoured of a girl who has lost her eyesight; the one for whom she feels a brotherly friendship is a doctor, and restores her sight in time for her to recognize her lover, who has killed her father in a family feud. On recovering her sight she remembers having seen him fight with her father. The lover stabs himself, in compliance with a promise he had made her that he would revenge her father's death, and before he dies she promises to be his bride. Notwithstanding the great difficulties of this plot, nothing can be more masterly than the manner in which Señor Echegaray has unfolded it. The scenes are most dramatic, and the interest never flags; the verses are exquisite. The drama is very Spanish in character, and completely free from French influences, and will always remain one of the best productions of Spanish dramatic literature.

The literary societies which have been formed lately in Spain to promote the publication of manuscripts or scarce books, have printed this year several interesting volumes. The "Sociedad de Bibliófilos" has published two volumes, and a third is daily expected, of 'Las Campañas del Emperador Carlos V.,' by Cerezeda, edited by Cruzada Villamil. No contemporary documents have appeared down

to the present day concerning the history of Charles the Fifth's campaigns which are equal to this narrative, and it is strange that it should have remained so long unknown to students of this period. Cerezeda was a harquebussier of the Emperor's army, who took part in the most important actions in Italy, France, Barbary, and other localities, from 1521 to 1545. Cerezeda describes what took place with simplicity; he writes like a soldier, and mentions what he sees, and, when not present repeats what he hears from trustworthy witnesses. There is not a paragraph in the whole book which is not of interest; there is no fine writing, nor tiresome or pedantic erudition. The facts are given, and no one could doubt their accuracy, even if they did not agree with well-known historical events. Cerezeda is most impartial; there is no passion in his writings, and he never insults, or lowers the merit of, his enemies; he speaks of them with great courtesy,—far more than might be expected from a soldier undergoing the discomforts of war.

Another Society of Bibliophiles, who edit their books under the name of "Libros de Antaño," has just printed a most important historical work, which, like Cerezeda's interesting account, has remained unpublished for the last three centuries. The title is 'Cronica del Rey Enrico Otavo de Inglaterra.' This Chronicle appears to have been written by a contemporary author, whose name has not yet been certainly ascertained. This volume is not a complete history of the reign of Henry the Eighth, but comprehends some events of his reign, and part of that of Edward the Sixth. The narrative begins in 1530, and ends about the middle of the century. The author generally prefers to describe the events which possess the highest dramatic interest, and does so in a more familiar manner than other historians of the time. The impression which the perusal of this book gives the reader is that the author was present at the events which he relates, or intimately acquainted with those who took part in them.

There are many points of contact between the "Cronica" and Father Rivadeneyra's 'Cisma de Inglaterra, 1588.' They both tell the same story, although from a different point of view. The anonymous author of the history of Henry the Eighth, although undoubtedly a Roman Catholic, is a partizan of the King's, although the greatest enemy of Catholicism, and praises him as much or more than English writers of the time, and in the same manner is lenient towards other historical events which appear abominable to Rivadeneyra. Although the most important events of the reigns of Henry and Edward which are mentioned in this volume are well known to historical students, yet this Chronicle does not thereby lose in importance, for the author is a Spaniard and contemporary writer, and his judgments will always be worthy of notice. The notes which accompany this volume are due to the profound researches of the Marquis de Molins, and are of the greatest historical importance. The editor compares the text with Rivadeneyra's book, with documents from Simancas and other Spanish archives, and the principal English historians. He analyzes the most important facts, and adds an entertaining and well-

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written Appendix, and valuable index of proper names; and there is not a single detail which the Marquis de Molins has not taken advantage of to illustrate the text.

The discourse read by Don Alexandro Llorente at his reception by the Academia de la Historia is worthy of a special notice.

Señor Llorente's subject was the biography of Don Carlos Coloma, who was sent as ambassador to England in May, 1622, in the place of Count Gondomar. Coloma remained in England until 1625. While there, Prince Charles undertook his romantic voyage to Madrid to negotiate the Spanish marriage, and during the ambassador's stay the Prince returned, and the marriage was finally broken off. Coloma experienced during his residence in England the effects of both these events, most exaggerated marks of friendship from King James, and, subsequently, insults and the greatest proofs of detestation from Buckingham and Prince Charles. The period is an interesting one, and Señor Llorente illustrated it with notes showing intimate knowledge of the contemporary history of the time.

The editors of the "Libros Raros ó Curiosos" have lately published a volume of travels, 'Las Andanças ó Viajes de Pero Tafur, por Dinersas Partes del Mundo,' in two volumes, one of text, and the other of notes and illustrations, by Señor Espada. Pedro Tafur was a rich Spanish nobleman, who had been educated at the Court of Castille. From his earliest youth his greatest desire had been to see new countries. He started on his travels about the year 1435, and returned in 1439. He visited the greater part of Europe, Palestine, Egypt, and some regions of Asia Minor. He took with him letters from Juan the Second, King of Castille, and other great persons, and gained the confidence of the princes whose countries he visited, even to the point of being trusted by them with diplomatic missions. Tafur describes his adventures in a sober and agreeable manner. He is accurate and conscientious, and sees things in so clear a light, that his travels might almost have been written in modern times. He very seldom speaks of monsters, or any of the extravagances so prevalent in the Middle Ages, and when he does, he takes care always to say that he never saw them. His description of Rome and of Italy in general is most important. The observations he makes on the Turks, although brief, read like prophecies of the future, and the notices of historical events which occurred in the localities which he visited are interesting. The anecdotes he tells us are entertaining; and what was told him by the Venetian traveller in Egypt, Nicolo da Conto, upon the sources of the Nile, may be interesting to English readers. The Venetian told him that Prester John, the Christian ruler of Abyssinia, had at various times sent to explore the sources of the river, and that on one occasion, "They" (the exploring party)

"started and went their way up the river, as I said, past several nations, although they did not communicate with any of them, fearing they might be detained on their journey, and they arrived at a large lake or sea, and they went up on one side of it, in order that they might go round it, to discover where the water came from which made this sea, and they passed through it, and went so far, that they arrived at a very high and rugged mountain, which seemed cut to the ground;

the top was not visible; and in this mountain there was an aperture from which the water poured itself out, and close to it there was another mountain, as high and steep as the other, through which the water came."

These travels of Tafur were not unknown to some Spanish authors of the sixteenth century, but they have never been published until the present day. The importance of this volume required careful editing, and Señor Espada has fulfilled his task with great discretion, and has collected so much interesting matter, that the volume of notes is as important as the text itself. Señor Espada gives the modern geographical names and biographies of the personages Tafur met on his travels.

Señor Espada is now editing two works of the same kind, which promise to be most entertaining. He mentions one of these in his Introduction to Tafur, the almost unknown narrative of a Spanish traveller of the fourteenth century, who crosses Africa from west to east. The second publication is a 'Biblioteca Hispano Ultramarina,' which comprises books and manuscripts relating to South America, the Philippine Islands, and Australasia, a subject which Señor Espada has made his special study. J. F. RIAÑO.

LITERATURE

THOMAS LOVE PEACOCK.

The Works of Thomas Love Peacock; with a Preface by the Right Hon. Lord Houghton, and a Biographical Notice by his Granddaughter, Edith Nicolls. Edited by Henry Cole, C.B. 3 vols. (Bentley & Son.)

(First Notice.)

We are somewhat curious to see what reception this collected edition of the works of Peacock will meet with from the general public. That the author of 'Headlong Hall' deserved the compliment implied in this republication, no one who knows his books will deny; and all true lovers of literature should feel obliged to Miss Nicolls, Lord Houghton, and Mr. Cole for bringing out these volumes. But the question that excites our interest is how far the mass of readers will care for this resuscitation of the writings of one whose name, although 'Gryll Grange' appeared as late as 1860, many of them have never heard, unless they happen to have seen an article which appeared lately in one of the magazines. The notices of Shelley in the third volume should attract many, and it is true that in some respects 'Nightmare Abbey' and 'Crotchet Castle' have a greater value for us than they had for most of the author's contemporaries, for we are in a better position than they were to appreciate the characters of Shelley and Coleridge, and to see the truth and the falsehood of such delineations as "Scythrop" and "Mr. Flosky." On the other hand, Lord Houghton says:—

"Although brought as fairly as most men in contact with the best influences and most powerful impulses of the nineteenth century, he belonged, in all his tastes, sentiments, and aspects of life to the eighteenth, the age pre-eminently of free fancy and common-sense. This is apparently the key to his character, and it finds the strongest confirmation in the construction, intention, and spirit of his works. These fictions, without any servile imitation, continually recall the *Contes* which filled

the literary and philosophical atmosphere of France between the Regency and the Revolution in every variety of invention and argument, but with an uniform tendency to make humour out of other men's truths, and to raise the graces, flowers, and arts of life above its bare sincerities and angry convictions. There is the same disregard of plot, the same continuous web of satirical allusion, the same exaggeration of the fallacies of opponents, the same assumption of an infallible judgment, but with a total absence of the indecency and impiety, without which so many productions of that great school of wit and intelligence would never have obtained notoriety. Thus, while the 'Voyage en Mauritanie' of Antoine Hamilton, or the 'Ile Frivole' of the Abbé Coyer, or the 'Homme au Quarante Écus' of Voltaire, or the 'Compère Mathieu' of Pigault Lebrun, may rise to the recollection of the reader of these stories, he will recognize with satisfaction a superior morality, a greater amiability of treatment, and, above all, the happy manner of the well-bred and cultivated Englishman."

This is a most happy description of Peacock's powers, and, in fact, we in some points anticipated it in our remarks on Peacock at the time of his death, in 1866; but we cannot agree with Lord Houghton that in "all his tastes" he was of the eighteenth century. He had, as passages in the letters given in Miss Nicolls's memoir and as his poems show, that love of natural scenery which people usually associate with the nineteenth century; and had he been purely of the eighteenth century, he would, like most people of the time, have been frightened by Shelley. That he did not fully understand Shelley, we admit, but he loved and understood him as but few of his contemporaries did. He was also the friend of Bentham and Mill in days when their doctrines were still novel heresies. Again, his hatred of the "Barbarisms of Civilization" is a feeling by no means confined to the last century. At all times, the devotees of Literature pure and simple have, we imagine, had anything but a warm love for scientific improvements. Mr. Ruskin pens many sayings in 'Fors Clavigera' more bitter than Peacock's sneer at the railway "that hurries about persons who have nothing to do," and the telegraph "that conveys the words of people who have nothing to say"; and Mr. Matthew Arnold has expressed in stately verse sentiments that would not give much pleasure in Great George Street if the Institution of Civil Engineers were to take to reading poetry. Still, in a large portion of his writings, Peacock belonged to what, even in his own day, was the "old school." As Lord Houghton in another passage correctly remarks:—

"The eighteenth-century spirit which has been already spoken of as pervading these volumes is no less apparent in the total absence of theology as an element of social life or public discussion, than in the frequent presence and general participation of the clergy in all subjects of dispute and interest. They are naturally members of the English Church—sound scholars—Tories in politics, full of good sense, good humour, and good cheer. In the open controversies on all sorts of questions, the satirist seems to do the order the honour of making them generally the exponents of his own opinions and examples of the jovial contentment with which the wise man makes the most of the gifts of Providence. This is, in fact, the transition view of the position of the sacerdotal class in this country that lay between the caricatures or pastorals of apostolic simplicity in Parson Adams and the Vicar of Wakefield, and the very different notions that have prevailed down to our time, diverse in dogma as the intellects and

emotions of mankind, but all agreeing in isolating the clerical condition from that of the rest of humanity, and separating, on one pretext or another, the clergyman from the secular sympathies and unprofessional intercourse of the world about them. We shall not meet the Rev. Dr. Opimian again in fiction any more than the Rev. Sydney Smith at a London dinner-table."

Miss Nicoll's sketch of her grandfather's life is a little meagre. His was not an eventful career, and, therefore, we could not expect an elaborate memoir; but we had hoped for more of his letters. He, however, hated letter writing, and his letters to Lord Broughton, his chief correspondent, are locked up till 1900, with the rest of his Lordship's papers. Born at Weymouth, Peacock spent his early life at Chertsey, and as he left school at thirteen, and never went to the University, he owed most of his education to his own efforts. He devoted himself mainly to classical literature and art, and although "Greedy Pecky," as Taylor of Norwich called him, probably was not an exact scholar, yet, to quote again from Lord Houghton's pleasant Preface,—

"His command of the literature was complete. He drew no arbitrary distinction between writers to be used or set aside: he may have differed with Charles Fox in preferring the ninth Pythian of Pindar to the second Olympic, and he had, no doubt, his favourite graces of composition and turns of style; but he enjoyed as well the vivid pictures of Petronius, and Athenæus was to him a perpetual Banquet. He extended this sentiment to more disputable preferences of the ancient world: he believed that the ear of the Greeks was susceptible of perceptions of intonation which the modern has lost, and that their music was as perfect as their sculpture: he thought their painting was all the better for the ignorance of perspective, which gave it all the clearness of an alto-relievo: and though twitted with the painful certainty of the connexion of the thyrsus with Grecian wine, he assumed it to be impossible that Alceus, Anacreon, and Nonnus could have sung as they did under the inspiration of spirits-of-turpentine, and gladly inferred (from an epigram of Rhianus) that the rosin was an occasional infusion for medical purposes. In the same spirit he clung to the old religious ideas that haunted all early Roman history, and, indeed, went far into the Empire (for the philosophic Pliny was proud of being made an Augur), and thus he liked to read Livy, and did not like to read Niebuhr. If this strong proclivity towards the feelings and tastes of an antique world inspired him with some real sentiment and much humorous affectation of hatred of the vaunted progress and actual advantages of the age in which his lot was cast, the continual recurrence of his mind to the simpler and more graceful aspects of humanity may have served to protect his essentially critical nature from any saturnine or severe expression, and enabled him to mix with our self-satisfied and discontent society in the spirit of an elder time, before all the sherry was dry, and all the ale bitter, and when men of thought were not ashamed of being merry."

He commenced his career as an author before he was twenty; but his first considerable work, 'The Genius of the Thames,' appeared in 1810. 'Headlong Hall' was published in 1816, and his literary career was an active one till 1819, when, like so many other able men, he accepted a clerkship in the Examiner's Office of the East India Company. In 1836 he succeeded James Mill as examiner, and in 1856 he retired, to be succeeded by John Stuart Mill. Indeed, his literary vigour continued to nearly the last. He contributed in his later years to *Fraser*, his *Memoirs of Shelley*, 'Shelley's Letters,' and 'Gryll Grange.' His life, however, can hardly have

been a happy one. His best years were clouded by the ill health of his wife, and his latter days were, we have reason to believe, troubled by money difficulties, as well as saddened by the loss of his daughter. Out of two fisherman's cottages, at Halliford, on the Thames, he had constructed a simple but picturesque residence; and in his latter days he used, we believe, to be rowed down to Hampton Court, and condescend to take the hated railway to London. But after his retirement from the India House, he seldom left his retreat. "By the immortal gods, I will not move!" was the old man's ejaculation when fire threatened to drive him from his cottage. Even in his youth he had never cared for general society, and he outlived all his contemporaries. Almost the only friend he had left was Lord Broughton, who, when seventy-six, sent some verses to Peacock, beginning,—

This neck, in spite of sundry cricks,
Has lasted me to seventy-six;

to which the aged poet replied:—

"Old friend, whose rhymes so kindly mix,
Thoughts grave and gay with seventy-six,
I hope it may to you be given
To do the same at seventy-seven;
Whence your still living friends may date
A new good wish for seventy-eight;
And thence again extend the line,
Until it passes seventy-nine;
And yet again, and yet again,
While health and cheerfulness remain.
Long be they yours, for, blessed with these,
Life's latest years have power to please,
And round them spread the genial glow
Which sunset casts on Alpine snow."

—Lord Broughton lived for seven years after this.

Of Peacock's connexion with Shelley we shall speak in another article.

The Civil War in Wales and the Marches. By J. R. Phillips. 2 vols. (Longmans & Co.)

THE author of this work has been happy in the selection of ground hitherto comparatively unexplored, and deserves commendation for diligent toil among the voluminous records which still survive in our public archives. As the result of his explorations, it remains no longer doubtful that in the hot contest between Charles the First and the Parliament, the Principality played an earnest and decided, it might almost be said, a ruling, part. That the Welsh had strong royalist leanings has always been known in a general way. It had come down that this and that castle had been garrisoned for the King, that Cromwell had battered down this and that fortress. The great value of the present work is that it gives the consecutive facts, the dates, the deeds, the men, during the seven eventful years of the civil war in Wales, authenticating the statements by ample quotations from documents of the period. Why the Cambrians took such an interest in the Stuarts, and why their enthusiasm was so great in favour of a sovereign like Charles the First, still remains a mystery. It is true that Celts love kings and rank; that the Welsh have always, somewhat after a feudal fashion, been locally governed by their local magnates; and also that, in the seventeenth century, nobility, squirearchy, and clergy were, in the main, "Church and King" men. These considerations, added to the fact that Charles, however

self-willed and inconstant, was of an amiable and plausible turn, may account for the headlong zeal of the Welsh in his cause. The great landowners, such as the Marquis of Worcester at Raglan, had a multitude of retainers at their bidding. The populace, uneducated and uninformed, were incapable of independent judgment, and were led or driven as their masters thought fit. Just as knowledge and appreciation of public liberty made progress, in that proportion did a section of the Welsh sympathize with their English fellow-subjects in resenting the resolve of the King to rule and tax his subjects contrary to the will of Parliament, or without a Parliament altogether. As in London and all England, so in Wales, the King's exaction of ship money in time of peace,—a thing not known before,—and tonnage and poundage unconstitutionally, awake in some quarters opposition, in others suspicion and uneasiness.

Wales submitted to the King's exactions much more tamely than England did. And yet there were complaints, pleadings of inability, remonstrances, together with protestations of loyalty. In the scheme of 1635 for raising 200,000*l.* ship-money, Wales was assessed at 9,000*l.*, of which South Wales was to supply 5,000*l.* This was paid without much grumbling. In 1636 an equal amount was called for, and paid. But the trial of Hampden, his condemnation to pay ship-money, and the decision by venal judges in favour of the legality of the tax, awakened even the Welsh to insubordination. "From Cheshire and Flintshire, from Shrewsbury and Haverfordwest, complaints were sent up instead of cash. Even Radnorshire, that county which boasted of its readiness to pay illegal exactions, was backward." But the excitement in Wales and the Marches was mild as compared with the state of things in England. The fire was not fed by newspaper intelligence. Mr. Phillips has discovered among the numerous publications of the period "not a single sheet of printed matter in the Welsh language which in any way bore upon the disputes between King and Parliament. The clergy and gentry had, therefore, all the greater influence, and whichever side they took, the populace blindly followed. It is true that there were some poetasters in the Principality at the time, but the Sons of Song were retainers of the wealthy."

Soon after the dispute assumed a warlike aspect, Wales was drawn into the circle of operations. Our author has caught the first whispers of the storm. He has shown how the King's Commissioners of Array were everywhere confronted by the Parliament's Commissioners for the Militia, and how the Parliament's cause in Wales and the Marches was urged on by Sir William Brereton, Sir John Corbet, Sir Thomas Myddelton, the Earl of Pembroke, and others. In Monmouthshire, the Marquis of Worcester, and his son, Lord Herbert, at Raglan, constituted a tower of strength for the King. So in Carmarthenshire did the Earl of Carbery; in Pembrokeshire, Sir John Stepney; in North Wales, the Bulkeleys, the Salesburys, the Wynns, and the Mostyns. Soon after Charles had unfurled his banner at Nottingham (August, 1642), he made for the borders of Wales, and pitched his tent at Shrewsbury. The reason was that in North Wales the royalists could count upon a large majority.

It was at Chester, immediately after, that Prince Rupert and his brother, Maurice, fresh from Bavaria, joined their royal uncle. Here also, and at Shrewsbury, the gentry of North Wales came to his standard. At Shrewsbury was established the King's mint, by the aid, in money and practical knowledge, of Mr. Bushell, the Cardiganshire mining proprietor. At the same place, and by the same aid, the King's printing-press was set up. This gentleman was quite a godsend to the King at this critical juncture, for he is said to have supplied in hard cash not less than 40,000*l*. "The soldiers were sorely in want of clothing. Bushell provided them with ample material. They had no lead to make shot. Bushell supplied 100 tons without being paid one farthing. Guns for mounting on the walls were wanted both at Chester and at Shrewsbury. He furnished them," &c.

From this point forward Mr. Phillips's pages are concerned with detailing a long series of events in Wales and the borders, which, in the main, have not been embodied before in the history of England. We are taken in quick succession, without waste of words or digression to foreign subjects, from castle to castle, from battle to battle—generally ending in defeat to the royal army—from north to south and from south to north, from Wales to the Marches and back again into Wales, but the freshness of the information keeps our attention from flagging, and a sense of solidity and trustworthiness is given by constant references to authorities.

As at the commencement, so in the mid part of the struggle, we find the King's eyes turning wistfully towards Wales, as, indeed, they did also to his Celtic subjects in Ireland and Scotland. In the whole course of the war no such devotion was shown to his cause as was shown by the Welsh of Monmouthshire, under the influence of the great lord of Raglan. The aged marquis, then considered the richest man in the kingdom, seemed to look upon his magnificent castle and wide domains as existing only for the behoof of his sovereign. He and his family being Roman Catholics, he may have been inspired by Charles's known tendencies to hope for greater favour to his co-religionists. He actually raised an army of not less than 2,000 Welshmen, horse and foot, entirely at his own cost, expending upon their equipment above 60,000*l*. It was a gigantic waste. Marching to the siege of Gloucester, they were taken prisoners almost to a man—a disaster referred to bitterly by Clarendon:—"This was the end of that mushroom army which grew up and perished so soon that the loss of it was scarce apprehended at Oxford, because the strength, or rather the number, was not understood. I have heard the Lord Herbert [son of the marquis and commander of the army] say that these preparations, and the others which by that defeat were rendered useless, had cost above six score thousand pounds."

To the last, the Marquis of Worcester continued faithful to the King. Once and again did Raglan offer him refuge when in dire extremity. Here he rested after the disastrous day of Naseby. Here he spent some weeks waiting between hope and fear until the heavy news of the loss of Bristol reached him. The description of the siege and fall of Raglan Castle, and of the persistent fidelity of its

possessor to a master who at last turned out ungrateful to him, forms one of the most effective passages in the book.

We have already mentioned as valuable feature of the work the embodiment of original authorities. These consist of 117 documents, or extracts from documents, ranging from simple fly-sheets, newspaper reports, and articles, to despatches of commanding officers, pamphlets, and books. The second volume is entirely made up of such original materials, and will always, on this account, possess a peculiar value and interest to intelligent readers of all opinions. Through its perusal, the picture of the time and of the struggle, the play and violence of passion and party intrigue, come forth with greater distinctness and impress of truth than could possibly be secured from any commentary on the events, however well executed. The first volume is a methodical arrangement and concatenation of the *disjecta membra* of the documents, forming for general readers a pleasing and sufficient narrative of the war. The "King's Pamphlets," in the British Museum, have yielded a good harvest. The chief newspapers of the war here preserved are the royalist *Mercurius Aulicus*, and the parliamentarian *Mercurius Bellicus*, both professedly veracious prints, although often perplexingly contradictory as to the same events—*Aulicus* generally winning the laurels for power of misrepresentation and mendacity. The vast collection of unindexed materials in the Record Office have been diligently overhauled, and such works as Rushworth, Clarendon, Symonds's Diary, Warburton's Prince Rupert, Somers's Tracts, as well as Carlyle's 'Cromwell' and Hallam, have been put under contribution.

The printing, executed at Carmarthen, does credit to the Welsh Press. Some few blemishes, verbal and typographical, in the first and second chapters, will doubtless be removed in a second edition.

CHRISTMAS BOOKS.

La Boulangerie a des Ecus. (Paris, Hetzel.)

Histoire d'une Forteresse. Par Viollet Le-Duc. (Same publisher.)

Every Boy's Annual. Edited by Edmund Routledge. (Routledge & Sons.)

Dog Life: Narratives exhibiting Instinct, Intelligence, Fidelity, Sympathy, Attachment, and Sorrow. Illustrated. (Seeley, Jackson & Halliday.)

Aunt Judy's Christmas Annual for 1874. Edited by H. K. F. Gatty. With Illustrations. (Bell & Sons.)

Captain Jack; or, Old Fort Duquesne: a Story of Indian Adventure. (Warne & Co.)

Peter Parley's Annual for 1875. With Coloured Illustrations. (Ben George.)

This Troublesome World; or, Bet of Stow, a True Story. By Lady Barker. (Hatchards.)

The Carved Cartoon: a Picture of the Past. By Austin Clare. (Society for Promoting Christian Knowledge.)

Lizzie Hepburn; or, Every Cloud has a Silver Lining. (Nelson & Sons.)

The Town-Crier: a Christmas Book for Young Children. By Florence Montgomery. (Bentley & Son.)

Whispers from Fairy Land. By the Right Hon. E. H. Knatchbull-Hugessen, M.P. (Longmans & Co.)

Speaking Likenesses. By Christina Rossetti. With Pictures thereof by Arthur Hughes. (Macmillan & Co.)

With a Stout Heart. By Mrs. Sale Barker. (Routledge & Sons.)

Paws and Claws; being True Stories of Clever Creatures, Tame and Wild. By the Authors of 'Poems written for a Child.' (Cassell, Petter & Galpin.)

Fleur-de-Lys: Leaves from French History By Esther Carr. (Hatchards.)

The Fantastic History of the Celebrated Pierrot. By Alfred Assolant. And rendered into English by A. G. Munro. With Illustrations by Yan d'Argent. (Sampson Low & Co.)

Among the excellent illustrated books for young children published by M. Hetzel, of Paris, we select 'La Boulangerie a des Ecus,' suitable to children of five or six, whose mothers wish to read to them in French. The little old song is good for learning by rote, and the pictures are very pretty.

M. Viollet Le-Duc's 'Histoire d'une Forteresse' is a good book for a boy of fourteen, though a little bit "dry." It is also a pretty gift-book for grown people. It is a view of the art of fortification in all ages.

Mr. Routledge's Annual is a gay, handsome looking volume on the outside, and well supplied with instruction and amusement within. There is a new tale about schoolboys, by the Rev. H. C. Adams; a tale, called 'The Field of Ice,' by Jules Verne; and other papers besides worth reading. The book will be a treasure to the boys fortunate enough to possess it; but the illustrations, though plentiful, seem, most of them, to be merely touched-up reproductions of coarsely-executed and much-worn French prints, which are spirited enough, but very black and blurred.

The anecdotes contained in the records of Dog Life are interesting, and we suppose they are all more or less authentic; but there is nothing good that we are not willing to believe about the dear dogs, even on the slightest evidence. No one ever had a dog for an intimate friend who could not furnish some record of its sagacity and faithfulness. Whether there is "a happy land" where good dogs go when they die, is an open question, and we should each of us be inclined to give our own dog friends the benefit of the doubt, and to hope for the best. The "sixteen illustrations after Landseer" are rather delusive, for the prints are very poor indeed.

Though Aunt Judy herself has passed away from us, she has left behind those in her own family who can carry on her magazine in a spirit worthy of her. This present Annual is not inferior to its predecessors, and those who have enjoyed its stories and articles in former years will find no diminution of its merits. The engraving of the memorial erected to her memory by the contribution of more than a thousand children, shows that the monument is not only touching as a remembrance, but is very graceful in itself. The slight sketch of Mrs. Gatty's life prefixed to this volume is interesting. Aunt Judy's name will live in the remembrance of more than one generation of her readers.

'Captain Jack' is a story of the struggle of the French and English for dominion in North America. It is full of adventure and hair-breadth escapes. There is too much love mixed up with the more stirring incidents, and most boy-readers would decide that less would have been better; but, perhaps, they will skip the love tale.

This is the thirty-fourth appearance of 'Peter Parley's Annual.' The literary portion of the book consists of stories and adventures which will make it a safe investment for those who are perplexed what to give as a Christmas book to any of their young boy friends; but the illustrations "printed in oil" are extremely ugly, and are a drawback to the attractions of Peter Parley himself.

Lady Barker has told this story with her wonted felicity. She seems to have got hold of a tradition which still lingers in the village of Stow, on the borders of Midlothian, of a fair young girl who, being falsely accused of robbing her master and mistress, was tried and condemned to transportation on the false witness of a fellow-servant, and who, being taken by pirates, was after some time rescued and brought to England, where her inno-

cence had, in the meanwhile, been brought to light. But her father and her lover had both been killed fighting for Charles Stuart in the rising of 1745, and she had neither kith nor kin left. She became crazed, and led a wandering life, meeting with great compassion wherever she went, till she died at an advanced age. This tradition Lady Barker has dressed up till it is difficult to disentangle the romance from the reality. Told simply, the tale would have been touching; but as it stands, the story is feeble and confused.

'The Carved Cartoon' is a tale founded on the notices of that wonderful carver in wood, Grinling Gibbons, in Evelyn's Diary. The real incidents are woven into the narrative, but the story is a confused jumble, into which the author has introduced all the dangers and difficulties which he could pick up or imagine, for the sake of heightening the early struggles of the artist. It is fortunate they did not really befall the real personage, or he would hardly have lived through them.

'Lizzie Hepburn' is a tale of the 'Queechy' and 'Wide Wide World' class, but much feebler, and without the charm of narrative that made those stories so popular. It is not a particularly good story, though the intention of it is good. The "silver lining" to the cloud is very watery moonshine.

Miss Montgomery has written two exceedingly pretty stories, which are quite adapted to interest young children and grown-up people too. They are well told, and the moral of them cannot be skipped as it grows as part of each story.

Mr. Knatchbull-Hugessen dedicates his stories to the "mothers of England," but neither mothers nor children will take these for genuine fairy tales. There is a coarseness in the texture which tells of very work-a-day manufacture; and in the name of all the real fairies of the *ancien régime* we protest against the vulgarity made to pass muster as fairy language and magic words. The dwarf "Rindelgrover" desires the two lovely Princesses, Malvina and Petina, to pronounce the word "Re-too-ri-lal-lur-lur," which he declares will always force magicians and giants to break their evil spells; and when they need any extra power, they are to say "Fol-di-rol-liddle." Mr. Knatchbull-Hugessen's fairy tales are burlesque of a heavy kind, and his ironical allusions would only be in keeping with a pantomime.

Miss Rossetti's are pretty, fanciful little stories, which would have been more original if Alice had never been to "Wonderland"; but the magic party of naughty boys and girls, at which little Flora finds herself an uncomfortable visitor, is well conceived, and the expedition of Maggie through the wood on Christmas-Eve, and all the wonders she saw, and the temptations she met with, make a delightful story.

'With a Stout Heart' is a novelette, the incidents of which have happened in novels over and over again. It is not a very good tale, nor particularly worth reading; but there is no harm in it, and it may serve its turn as a Christmas present.

The anecdotes and the illustrations to the "clever creatures" in 'Paws and Claws' are both delightful. This is a book worthy of the drawing-room table, and much too beautiful to endure any hard usage. The anecdotes are told to children, but grown-up people will be quite as pleased to hear them also.

Four incidents romantic and remarkable in French history are well told in 'Fleur-de-Lys,' and make an attractive volume. Young readers will find these true stories quite as interesting as a novel.

'The Fantastic History' is rather dreary, the fun is not genuine, and though there is plenty of exaggeration, there is no real humour: it is a caricature of the old romance, and is wearisome. The illustrations are clever, but the plates are much blurred.

OUR LIBRARY TABLE.

THE Germans, who have had almost a monopoly of the "Geschichte der Philosophie," have, with

all their learning, failed to give a tolerable account of the thinkers who form what is called the "Scotch school," and we therefore hail with satisfaction a work by Dr. McCosh, called *The Scottish Philosophy*, which Messrs. Macmillan have sent us. Sir William Hamilton, we cannot help thinking, will prove to have been the last Scholarch of the Northern Philosophy, and it is therefore in accordance with the fitness of things that, the school being closed, its annals should be written by one of the most distinguished living exponents of its doctrines. Dr. McCosh is in many ways qualified for the task he has undertaken, and his volume contains much valuable matter. Of course, his theological prepossessions have, to a considerable extent, coloured his views, and have led him to underrate Hutcheson, to our thinking the most original thinker of the school, while he has absurdly overrated Chalmers, who had no philosophical importance whatever. Dr. McCosh has rightly given an account of Hume; but he ought, we think, to have omitted James Mill, who was as antagonistic to the school as Hume, but had, unlike Hume, not the smallest influence on their speculations. We can, however, recommend Dr. McCosh's work as a whole, for it supplies a real want. We wish, indeed, he had not such a curiously high opinion of Cousin: he positively accuses Cousin of accuracy! Some rather interesting letters of Hutcheson's are given in an Appendix.

A PROOF that the Scotch school is at an end is furnished by a volume of *Selections from Berkeley*, issued by the Clarendon Press. We spoke in high terms of Prof. Fraser's large edition of Berkeley when it was published, and we have nothing but praise for this volume of selections; but we cannot help feeling that, when the successor of Hamilton is found devoting himself mainly to the Bishop of Cloyne, Prof. Baynes giving his energies to English philology and criticism, and Mr. Bain occupying the Aberdeen chair of metaphysics, the philosophy of Reid must be considered moribund.

MR. BOSWORTH has sent us the new edition of his useful *Clergy Directory*, which we have before recommended for its cheapness and convenient size.

THE coloured picture in *Punch's Pocket-Book* (Punch Office) this year is a satire upon the Club for both sexes which has lately been proposed, and, indeed, we believe, set a-going. At least, it is said, that some of the Members have paid their subscriptions. The contents, grave and gay, of the Pocket-Book are quite up to the usual standard of merit.

WE have on our table *The Doctrine of Descent and Darwinism*, by O. Schmidt (King).—*A Treatise on Musical Statics*, by J. Curwen (Tonic Sol-Fa Agency).—*Goethe's Hermann and Dorothea*, by F. B. Watkins, M.A. (Williams & Norgate).—*Short Exercises in Latin Prose Composition*, by the Rev. H. Belcher, M.A. (Macmillan).—*First Steps in Etymology*, edited by J. S. Laurie (Marshall).—*The Reporter's Manual of Phonographic Shorthand*, by R. Wailes, M.D. (Simpkin).—*On Teaching, its Ends and Means*, by H. Calderwood, LL.D. (Edinburgh, Edmonstone & Douglas).—*The Lady's Every-Day Book*, by the Author of 'Enquire Within' (Bemrose).—*Missionary Life in the Southern Seas*, by J. Hutton (King).—*Conflict and Victory: the Autobiography of the Author of 'The Sinners' Friend'*, edited by N. Hall, LL.B. (Nisbet).—*Claims of Animals* (Partridge).—*Our Sketching Club*, by the Rev. R. St. John Tyrwhitt, M.A. (Macmillan).—*Sunbeams from a Western Hemisphere*, by A. M. G. (Simpkin).—*Antony Brade*, by R. Lowell (Low).—*Chronicles of Coby Nook*, by Mrs. S. C. Hall (Ward).—*Aunt Mary's Bran Pie*, by the Author of 'St. Olave's' (King).—*Roses With and Without Thorns*, by E. F. Fleet (Ward).—*Ellie's Locket*, by G. E. Dartnell (Ward).—*Katie Summers*, by Mrs. C. Hall (Ward).—*The Emigrant's Story, and other Poems*, by J. T. Trowbridge (Trübner).—*Stones from the Quarry*, by H. Browne (Provost).—*Hymns for the Church of Eng-*

land (Longmans).—*The Teaching of the Church during the First Three Centuries on the Doctrines of the Christian Priesthood and Sacrifice*, by the Rev. C. B. Drake, M.A. (Macmillan).—*The Greatest of the Prophets*, by the Author of 'Essays on the Church' (Seeley).—*Christus Redemptor*, selected and arranged by H. Southgate (Cassell).—*The Wonderful Life*, by H. Stretton (King). Among New Editions we have *The Dialect of the English Gypsies*, by B. C. Smart, M.D., and H. T. Crofton (Asher).—*Tamil Proverbs, with their English Translation*, by the Rev. P. Percival (King).—*La Liberté Morale*, by A. D. Gasparin, 2 vols. (Paris, Lévy). Also the following Pamphlets: *The Antiquities of Modern Greek*, by the Rev. E. M. Geldart, M.A.,—*Shorthand Simplified*, by W. Ritchie (Collingridge).—*The Universal Religion*, by J. Caird, D.D. (Hamilton & Adams).—*The Cure of Souls: its Responsibilities and its Limits*, by G. E. Jelf, M.A. (Mozley).—*Die Handschrift des "Figaro"*, by A. Haeger (Leipzig, Mutze).

LIST OF NEW BOOKS.

- Theology.**
Catechism (The), with Pictures, by Compiler of 'Child's Church Service, 18mo. 1/6 cl.
Christian's Friend (The), cr. 8vo. 2/6 cl.
Churchman's Companion, Vol. 10, cr. 8vo. 4/1 cl.
Communion with God, by a Clergyman, fcap. 2/1 cl.
Eucharist (The), by a Layman of Church of England, 1/6 cl.
Haughton's (S. M.) Precious Truths, cr. 8vo. 2/6 cl.
Hints for Thoughtful Christians, cr. 8vo. 2/6 cl.
Holy Teachings, Vol. 2, 8vo. 1/1 swd.
Jenkins's (R. U.) Privilege of Peter, &c., cr. 8vo. 3/6 cl.
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Shakespeare's Works, by Dyce, 3rd edit. Vol. 2, 8vo. 8/1 cl.
- History.**
Doran's (Dr.) Lives of the Queens of England of House of Hanover, 4th edit., 2 vols. 8vo. 25/ cl.
Fulton's (F.) Manual of Constitutional History, post 8vo. 7/6 cl.
Illustrations of the Life of Shakespeare, Part 1, folio, 42/ cl.
Margaret, Countess of Richmond and Derby, Memoir of, by C. H. Cooper, 8vo. 7/6 cl.
Plutarch's Lives, by Langhorne, new edit. 8vo. 6/ cl.
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Macgregor's (J.) Cruise of the Rob Roy on the Jordan, new edit. cr. 8vo. 7/6 cl.
Wahl's (O. W.) Land of the Czar, 8vo. 16/ cl.
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Bullock's (T. A.) Class Book of Manual of Spelling, 12mo. 1/1 cl.
Perceval's (Rev. P.) Tamil Proverbs, 3rd edit. 8vo. 9/ swd.
Prendergast's Mastery Series, Latin, 2nd edit. 12mo. 2/6 cl.
Virgil's Æneid, translated by Rev. J. M. King, 2nd edit. 7/6 cl.
- Science.**
Grant's (R.) Transit of Venus in 1874, 16mo. 1/6 cl.
Laurie's (J. S.) Atlas of Physical Maps in Fac-Simile Relief, 4to. 3/6 swd.
Lubbock (Sir J.) On British Wild Flowers, cr. 8vo. 4/6 cl.
Nesmyth and Carpenter's The Moon, 2nd edit. 4to. 20/ cl.
Notes and Queries on Anthropology, fcap. 8vo. 5/1 cl.
Tyndall's (J.) Address at Belfast, new edit. 8vo. 4/6 cl.
Ward's (M. A.) Outlines of Zoology, &c., fcap. 3/6 cl.
- General Literature.**
Ballantine's (J.) The Gabelunian's Wallet, cr. 8vo. 2/16 cl.
Beaufort's (E. A.) Egyptian Sepulchres, &c., new edit. 1 vol. 7/6 cl.
Biggle's Wharf, by the Brothers Owen, cr. 8vo. 1/1 swd.
Bonar's (H.) Earth's Morning, cr. 8vo. 5/1 cl.
Burke's Peerage and Baronage, 1875, roy. 8vo. 28/ cl.
Caldicott's (M.) Agnes Beaumont, 16mo. 1/6 cl.
Chesterfield's (Earl of) Wit and Wisdom, edited by W. E. Browning, cr. 8vo. 7/6 cl.
Collins's (M.) Secret of Long Life, 4th edit. 8vo. 5/1 cl.
Colonial Office List, 1875, 8vo. 6/1 cl.
Dickens's Dombey and Son, Vol. 2 (Illustrated Library Edn.), 8vo. 10/ cl.
Evening Hours, New Series, Vol. 1, 1874, roy. 8vo. 7/ cl.
Farningham's (M.) Dell's New Year, 12mo. 1/1 swd.
First Thoughts, a Text-Book, 12mo. 2/6 cl. plain.
Fish's (H. C.) Handbook of Revivals, cr. 8vo. 5/1 cl.
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Home Visitor, 1874, imp. 16mo. 2/1 cl.
Laurie's (J. S.) Fancy Tales from the German, 18mo. 1/1 cl.
Love and Chivalry, by Oliver de Lorncourt, cr. 8vo. 9/1 cl.
Lytton's (Lord) A Strange Story (Knebworth Edn.), 3/6 cl.
Muggrave's (A.) Studies in Political Economy, cr. 8vo. 6/1 cl.
Net (The), Vol. 1874, 8vo. 2/1 cl.
O'Shaughnessy's (A. and E.) Toyland, imp. 16mo. 5/1 cl.
Owen's (R. D.) Debatable Land, 2nd edit. cr. 8vo. 7/6 cl.
Prentiss's (Mrs. E.) Urbane and his Friends, 12mo. 2/6 cl.
Sir Evelyn's Charge, by M. I. A., cr. 8vo. 5/1 cl.
Somebody, by Stella Austin, 16mo. 3/1 cl.
Talmage's (T. De W.) Around the Tea-Table, cr. 8vo. 5/1 cl.
Through Storm and Sunshine, by Adon, cr. 8vo. 7/6 cl.

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Tilcomb's Letters (Rose Library), fcap. 1/6d.
Treasure Spots of the World, edited by W. B. Woodbury, 21/
Vasey's (Mrs. F. G.) My Own People, cr. 8vo. 5/6d.

THE PUBLIC LIBRARIES OF LONDON.
DR. WILLIAMS'S LIBRARY.

DR. WILLIAMS'S library, originally founded for the benefit of the Dissenting Ministers, as Sion College was for the Established Clergy, next claims our attention.

Daniel Williams, D.D., born in 1644, at Wrexham, in Denbighshire, was a Nonconformist Divine of considerable repute in his day. He was, moreover, a man of large and enlightened views, of a kind disposition, and free-handed with his money. For some time before his death, which took place in London in 1716, he had determined to found a public library in the metropolis, to be placed under the management of a succession of trustees, with power to rule under what restrictions it should be accessible to the public. He made his own collection of books, which was both extensive and valuable, the nucleus of this library, to which during his lifetime he added by purchase the library of Dr. William Bates, a collection well known for the judgment with which it had been formed and the variety of works it contained. These two collections he bequeathed in trust for the use of the public, together with a sum of 1,500*l.* to purchase a site and erect a building for the library.

Singularly enough, the site fixed upon was in Red Cross Street, not far away from the older Institution of Sion College. The piece of ground cost 450*l.*, but when this was paid the balance out of the 1,500*l.* was not sufficient for the building, to complete which the trustees contributed liberally among themselves, and the library was thrown open to the public in 1729.

Before this was done a Catalogue was drawn up of the two collections mentioned, duplicates and "useless books" (so called) being excluded, with a view to induce others to contribute books to the new institution. This Catalogue was printed in 1727; and the first to respond to the appeal was Dr. William Harris, a friend of the founder, who bequeathed to the collection the whole of his library, amounting to about 2,500 volumes. At many subsequent periods numerous donations and bequests have been made both by trustees and other friends of the institution. "It has been usual with the Lay Trustees, on their appointment, to present to the library the sum of ten guineas, or some book or books equivalent to that sum." The sum of 100*l.* per annum out of the funds at the disposal of the trustees has also been appropriated for many years, under the direction of the Court of Chancery, towards the augmentation of the library,—an allowance which has lately been increased to 200*l.* per annum.

The library thus founded and gradually augmented consists, at present, of about 30,000 printed books and three or four hundred MSS.

The ground in Red Cross Street, where the library had originally stood, having been required for the extension of the Metropolitan Railway, it was resolved that the building should be taken down, and the books removed temporarily to a house in Queen Square, Bloomsbury. This was done in 1864, and the books continued in Queen Square until a site was found for a new building more suitable to the purposes of the library. This was found in Grafton Street, which runs from Gower Street, opposite University College, into Tottenham Court Road, where a building in the late Gothic style was erected from the design of Mr. Chatfield Clark, and was opened to the public in September, 1873. In this building the library occupies the first floor, being approached by a wide stone staircase. It is about 80 feet long. The roof is of oak, and so are the presses for the books, which are conveniently disposed in recesses on either side of the room. On the ground-floor are two spacious rooms, one used as a committee-room, and the other to be used as a dining-hall, no festivities having as yet taken place in the building. The upper rooms in the house are

allotted to the librarian for a residence. The site of this building was purchased for 4,000*l.*, and the entire sum expended upon it, including the fittings of the library, amounted to as much as 13,000*l.*, rather more than was at first contemplated, and consequently involving the trustees (for the present at least) in some pecuniary difficulties.

On entering the Library one is immediately struck by its generally handsome appearance and its suitability to the purpose for which it was designed. It is, in fact, most creditable in every way to the architect. Still there is a newness about it which forms a strange contrast to the generally dingy appearance of the books. What is now wanted is a further expenditure of, at least, a thousand or fifteen hundred pounds upon the bindings of the books, and the refurbishing of the valuable collection of portraits. We trust that by due arrangement with the Court of Chancery this may be effected.

Let us now see what is the general character of Dr. Williams's Library.

Both the MSS. and the printed books reflect largely the theological, ecclesiastical, and controversial aspects of the seventeenth century. A carefully executed catalogue of the former was drawn up by the late Mr. W. H. Black in 1858, and a report upon the same by Mr. Joseph Stevenson, who acknowledges his obligations to his predecessor, has been recently printed in the Appendix to the third Report of the "Royal Commission on Historical Manuscripts." From this we cull the following few items, viz., a folio volume on vellum, imperfect, of the Vulgate, 13th century: "It formerly belonged to the Friars Minor of Nottingham, and in 1519 was given by Thomas Rypone to the Rector of Bertone,"—a folio volume on vellum, fifteenth century, containing the 'Summa de Penitentia' of Thomas de Cobham, a treatise upon various points of Christian duty, and the explanation of Nicholas de Lyra upon the Gospel of St. Matthew,—a small octavo volume on vellum, of the Vulgate, beautifully written in the thirteenth century,—a Psalter of the thirteenth century, on vellum, beautifully written with six illuminations,—a copy of Wycliffe's New Testament in English, on vellum, fourteenth century. The Book of Esther in Hebrew, on vellum,—a volume on the history of the Roman Conclaves, &c.,—two volumes written in the time of Charles the First on Ship-money and the Indictment against Mr. Thomas Harrison,—a folio volume, formerly 'Liber Thomæ Hollis,' containing the "standard and arms of Robert Earl of Essex," the "standard and arms of Sir Thomas Fairfax and others," painted by John Turville,—'History of the English Liturgy,' 1723,—a volume in large folio, containing a list of the religious houses as they were conveyed and valued, temp. Henrici VIII., with numerous other interesting matters,—a collection of sundry papers, in prose and verse, by various hands, from William the Third to George the Third,—Letters from Priestley to Theophilus Lindsey, 1766—1803,—"Seven volumes in folio, consisting of treatises, disputations, sermons, &c., written or collected by the Rev. Richard Baxter,"—"Seven volumes in folio, consisting of collections for the biographies of eminent Englishmen,—an octavo volume of poems, by George Herbert, said to be in his own handwriting, from the Ferrars family of Little Gidding, and probably bound there,—Minutes of the Assembly of Divines at Westminster from 1643 to 1652, in three volumes, folio, "a very valuable record." Portions of this collection, relating to the Kirk of Scotland, very badly written, and deciphered with much care some years ago by Mr. Thompson, of the British Museum, have been recently published under the joint editorship of the Rev. Dr. A. Mitchell and the Rev. Dr. J. Struthers. Finally, let us mention "a series of about fifty volumes, of various sizes, consisting of the collections of Walter Wilson, Esq., for the history and succession of the Ministers of the Dissenting Congregations, biographies of the more eminent Ministers, with a detailed account of various Dissenting Schools and Academies."

We have by no means exhausted the list of noticeable MSS., but from what we have mentioned it will be seen that many of them, especially those of an historical character, are highly valuable and important. Some, we may observe, have been used to good purpose by the Rev. Dr. Waddington in his 'Congregational History,' but there are considerable gleanings still to be had out of them by diligent searchers.

The collection of printed books embraces numerous editions of the Bible or portions of it in different languages; among which may be mentioned Walton's Polyglott, in six volumes,—the Bible in English, 1540, and another 1549,—the Rhemish Testament of 1582, and again of 1594,—the New Testament "in duodecim linguis per Huterum," Berol., 1587,—the New Testament, Greek, "cum duplici interpretatione Erasmi et Veteris Interpretis," Rob. Stephan. 1551; also Greek and Latin by Erasmus, Basle, 1535. Among translations are several of those published by the British and Foreign Bible Society. Among the Liturgical works are a Pontificale, 1520, a Sarum Missal of 1513, and a Sarum Hymn of 1530, a very fine copy. Of the 'Common Prayer,' the earliest edition is that dated 1615, in folio. There are numerous modern revisions and adaptations of it. Of the writings of the Fathers there is Labigne's great collection, also the 'Patres Apostolici' of Cotelierius, in Greek and Latin. There are various editions of the Councils, including the Collectio Regia in thirty-seven volumes, and Labbe's great collection in eighteen volumes. The English divines, especially those of the sixteenth and seventeenth century, both of the Established Church and the Nonconformist bodies, are well represented. The library contains the works of Bishop Jewell, Archbishop Abbot, Dr. South, Jeremy Taylor, Bishop Patrick, Dr. Owen, Richard Baxter, Edward Calamy, &c.; also numerous Unitarian writers. In historical works, the library is very fairly furnished. Of classical authors there are numerous editions, none, however, of great rarity. There are various works on classical and other antiquities, such as Grævius and Gronovius; also collections like Rymer's 'Fœdera.' The library also contains the 'Biographia Britannica,' in seven volumes, and Kippis's, in five volumes; the works of Strype, Selden, Stukeley; Bayle's Dictionary, French, and the same, English; the *Journal des Sçavans*, twenty-three volumes; *Mercurius Politicus*, nine volumes, 1650-60, and *Mercurius Pragmaticus*, 1647; also various editions of the Northern Sagas, one of which was printed at Hoolum in Iceland, in 1756.

Of book rarities, if under that term we must only include what are called the *Incunabula* of printing, or books printed before the year 1500, there are none, we believe, in the library. It was in vain that we inquired for either a Caxton, a Wynkyn de Worde, or a Pynson. Still there are many works of great interest on the shelves even on the score of rarity. Let us mention the following:—A first folio of Shakspeare, 1623; Spenser's 'Complaints,' 1591; Sir Thomas North's Plutarch, 1612; 'A Dialogue between Experience and a Courtier, of the Miserable State of the Worlde,' by Sir David Lindsey, 1581; Milton's 'Paradise Lost,' 1669, and 'Regained,' 1671, and his various prose works; Chaucer's 'Canterbury Tales,' 1591; Fletcher's 'Purple Island,' 1633; a small Greek Testament that belonged to Dr. Watts, with his Autograph and Notes, 1634, many of "old" Fuller's works, the original editions; 'L'Innocence de la très illustre, très chaste et débonnaire Princesse Madame Marie, Royné d'Escoce,' Paris, 1572; Montaigne's 'Essays,' translated by Florio, 1603; Beaumont and Fletcher's Works, 1679; Wycherley's, 1713; and Sir G. Etherege's, 1703.

Thus it may be seen that the library is by no means of an exclusively religious character. Indeed, that part of it which once belonged to Dr. Bates contained a large number of romances, no longer to be found in the collection. We presume they were among the books turned out as "useless," which is a pity, since amongst them very

likely may have been found some of those Caxtons the absence of which we just now deplored.

On the other hand, what astonished us much to observe, in looking through the last published Catalogue of the Library, Vol. III., 1870, is the following entry:—"Meursius, J. *Elegantie Latini Sermonis*, seu Aloisia, 2 vols., Birm."! Shades of Fénelon and Madame Guyon, of George Herbert and Isaac Watts, and all ye other good and pious authors, what an intruder is this into your company! We wonder whether the book was purchased or presented. If the latter, he must have been a bold man, to say the least, who ventured to put so unsavoury a jest upon the respectable trustees and librarian.

Of Catalogues there are three: one of the general collection, printed in 1841; one of the tracts and pamphlets in the same year; and one of the additions to the library, printed in 1870. Each is alphabetically arranged according to authors' names. In addition to these, we understand that the librarian is engaged in forming a classified catalogue of the entire collection.

The collection of portraits in Dr. Williams's library is both numerous and interesting. There are as many as ninety altogether, principally of Nonconformist divines, and some of them well painted. Among those that we particularly noticed were the following:—Dr. Williams himself, and his second wife, a remarkably handsome woman; Richard Baxter, by Riley; Thomas Case, of the Assembly of Divines; Dr. William Bates, by Kneller; Matthew Henry; T. Cartwright; John Flavel; Isaac Watts; Caleb Fleming; Andrew Kippis; Abraham Rees; Joseph Priestley, by Fuseli, said to be the only portrait Fuseli painted; a portrait, said to be that of William Tyndale; and portraits of Col. Barkstead, the regicide, and his son.

We conclude by tendering our thanks to the Rev. William Hunter, the librarian, for facilities afforded to us in drawing up this account of Dr. Williams's Library,—a library from its commencement accessible to the public through proper recommendation, and now open daily between the hours of ten o'clock and five.

THE AUTHORSHIP OF THE ANTI-MARTINIST TRACTS.

I. PAP WITH A HATCHET.

NASHE's reputation as a satirist was so great that in later years his name eclipsed those of his coadjutors, and he was credited with Anti-Martinist Tracts other than his own. One of these was 'Pappe with an hatchet.' Jeremy Collier and à Wood assigned it to him; and, while some of authority have differed, others have followed this opinion, and Mr. Petheram, in his reprint of 1840, considered the question as yet undecided. But the internal evidence is decisive as to John Lyly's authorship, and the external decisive as to this, and as to its being well known to his contemporaries. The external evidence is furnished by Gabriel Harvey, Lyly's un-friend, and by Nashe himself, the opponent of Harvey, and Lyly's friend and fellow-worker. Yet it illustrates the chanceful evidence that we have as to the authorship of any anonymous or pseudonymous writing of that age, that had it not been for the quarrel between Harvey and Nashe there would have been no evidence other than internal as to the identity of Lyly with Pap-Hatchet, or, as he signed himself, Double V. The episode of the Mar-Prelate Tracts caused much stir; the controversy of which it was an episode continued to vex the nation for years; and, as we learn from N. Baxter's 'Ourania,' 'Pap with a Hatchet' was still a favourite stall-book in 1605 or '6, yet there is no notice of its authorship, except in the writings of Harvey and Nashe, and in these no direct allusion nor naming till Harvey took up the belief that Lyly had incited Greene and others to write against him. This reticence in naming seems due partly to the non-recording of things well known to the then generation, but partly also, as I think, to a courtesy which, in other instances than this, avoided mention in print of the names of any who had chosen to conceal

their names. Nashe's Anti-Martinist pseudonym, Pasquil, is not even mentioned by Harvey, nor, so far as I know, by any other; and though from that time disused by him, it was respected by all as his, and remained unappropriated till 1600, the year in which or after which he died. Perhaps, however, the most marked instance is in the case of the author of 'The Arte of English Poesie.'

To return to the evidence: Harvey's is peculiarly strong, because it was both immediate, and then, after five years' knowledge, deliberately put forth. Whether moved merely by an old grudge, or by some newer cause, Pap-Hatchet, in the midst of his attack on Martin, turned suddenly aside to give this cut at Harvey. "And one will we conjure vp, that writing a familiar Epistle about the natural causes of an Earthquake, fell into the bowells of libelling, which made his eares quake for feare of clipping, he shall tickle you with taunts; . . . If he ioyns with vs *perijsti Martin*, thy wit will be massacred: if the toy take him to close with thee, then haue I my wish, for this tennes yerres haue I lookt to lambacke him. Nay he is a mad lad, and such a one as cares as little for writing without wit, as *Martin* doth for writing without honestie." Enraged at this, Harvey sat down, and, on the 5th of November, 1589, completed 'An Advertisement for Pap-hatchet and Martin Mar-prelate,' where the apparently previously written Advertisement for Martin, a sensible and moderate, but most tediously wearying homily against Martinists, is sandwiched in between nearly three, and then four and more leaves of invective against Euphues-Lyly-Pap-Hatchet. This, however, he did not then publish; and when, in 1592, time had cooled his wrath, he in his *Four Letters* took credit for not naming Lyly:—"I neither name *Martin-mar-prelate* nor shame *Papp* with a *Hatchet*, nor mention any other but *Elderton* and *Greene*." (Brydges's repr. p. 4). But he shows that he knew who Pap-Hatchet was, by saying (p. 17), "Another company of special good fellows (whereof he was none of the meanest that bravely threatened to conjure up one which should massacre Martin's wit. . .) would needs forsooth very courtly persuade the EARLE OF OXFORD that something in those letters, and namely [especially] the *Mirror of Tuscanismo*, was palpably intended against him." Afterwards, in 1595, when he published his 'Pierce's Supererogation,' made up as Nashe wittily said, of rags of treatises that had lain by pickled in brine, the *Advertisement* was among the rags thrown in. Thus he recognized Lyly on the publication of Pap in 1589, showed that he had not altered his opinion in 1592, and then in 1595 published what he had written of him in 1589. To give all the identifications would, indeed, be a work of supererogation, and as tedious as Harvey's. Some of the chief will suffice.

"PAP-HATCHET (for the name of thy good nature [i.e. Lyly] is pityfully grown out of request), thy olde acquaintance in the Savoy, when young Euphues hatched the egges that his elder freends laid, (surely Euphues was some way a pretty fellow; would God Lilly had alwaies bene Euphues, and neuer *Pap-hatchet*), that old acquaintance, now somewhat straungely saluted with a new remembrance, is neither lullabied with thy sweet Papp, nor scarre-crowed with thy sower hatchet." (Sig. I 4.)

"Euphues, it is good to bee merry; and Lilly, it is good to bee wise; and Papp-hatchet, it is better to loose [lose] a new iest then an olde frend." (I 4 v.)

"The finest wittes preferre the loosest period in *M Ascham* or Sir Philip Sidney before the trickiest page in Euphues or Pap-hatchet." (S 2.)

"And all you that tender the preservation of your good names, were best to please Pap-hatchet, and fee Euphues betimes, for feare lesse he be mooded, or some One of his Apes hired, to make a Playe of you." (R 4 v.)

"Albeit euery ma cannot compile such ground Volumes as Euphues, or reare such mightie tomes as Pap-hatchet [Pap-hatchets words retorted], yet he might haue thought," &c. (R 4.)

Pap-Hatchet having exclaimed in the midst of sentences markedly Lyly-like, "Faith, thou wilt be caught by the stile," Harvey dilates on it thus:—

"Faith quoth himselfe, thou wilt be caught by thy stile. Indeed what more easie, then to finde the man by his humour, the Midas by his eares, the Calfe by his tongue, the goose by his quill, the Play-maker by his stile, the hatchet by the Pap. Albertus Secrets, Poggins fables, Bebelius iestes, Scoggins tales, Wakefields lyes, Parson Darcyes knaueries, Tarletons trickes, Elderton's Ballade, Greene's Pamflets, Euphues Similes, double V's phrases are too well known to go unknown." (S 1 v.)

"I wis it were purer Euphuisme. . . to mitigate the heat of Euphorbium with the iuice of the lilly."

"Some roses amongst prickes, doe well; and some lillyes amongst the thornes, would haue done no harme. But Envie hath no fansie to the rose of the garden: and what careth Malice for the lilly of the Valley? Would, fayre Names were spelles, and charmes against fowle Affections."

"For stationers. . . finde more gaine in the lillypot blanke, [blank paper with this water-mark] then in the lillypot Euphued." (S 2.)

"I know one that [against Lyly] hath written a Pamflet, intituled '*Cock-a-lilly* or *The White Son of the Black Art*.' But he that can massacre *Martin's wit*, (thou remembrest thine own phrase [in Pap-Hatchet]) can rott Pap-hatchets braine: and he that can tickle *Mar-prelate* with taunts [another quotation] can twitch double V to the quicke." (R 3 v.)

These are a part only of the passages, and a lesser part of the abuse. Nashe's evidence again is strong in itself—he being Lyly's friend and fellow-worker—and makes Harvey's attribution a certainty. If Harvey immediately attributed Pap-Hatchet to Lyly, held to it in 1592, and in 1595 printed page upon page of abuse of an unoffending man, with what inventive malice and jeering sarcasm would Nashe have attacked and tormented him, not once nor twice, but at every opportunity? What barbed invectives would have been hurled at so malignant a bellower by an assailant so dexterous and nimble? Yet there is nothing of this; on the contrary, Nashe accepts the statement, nay more, endorses it. In his *Apology for Pierce Penniless* is "He that threatened to conjure up *Martin's wit*, hath written some thing too in your praise in Pap-hatchet for all you accuse him to haue courtlie incenst the Earle of Oxford against you. . . Should he take thee in hand againe. . . I prophie, &c." (Sig. G 4.)

Here he accepts the identification and the cause of quarrel which had been stated by Harvey, but not by Pap-Hatchet. In his 'Strange Newes,' speaking of Richard Harvey, he says, "Not mee alone did hee revile and dare to the combat, but glickt at *Pap-hatchet* once more, and mistermied all our other [i.e. us and our other] Poets and Writers about London, piperly make-plaies and make-bates." (C 3.) But in 'Have with You to Saffron-Walden,' his answer to the 'Supererogation,' Harvey having named Lyly, he writes thus:—"nowere Gnimelfe Hengist here giues out. . . Master Lilly neuer procur'd Greene or mee to write against him. . . and M. Lilly and me by name he burffianizd and berascalld, cop'd it to Martin termed us piperly make-plaies and make-bates." (Sig. V 2.) The title being 'Pappe, &c., alias A Figge for my God Sonne,' &c., Harvey played more than once with the word fig, and one of the interlocutors in 'Have with You,' quoting from Harvey, says to Nashe, "Saint Fame is one of the notorious nick-names he gives thee, as also under the arte of figges (to cleave him from the crown to the waste with a quip) he shadowes Master Lilly." (H 4.) And referring to the same 'Supererogation,' he says, "Anie time this 17 yere my adversary Fregius Pedagogus bath laid waste paper in pickle, and publisht some rags of treatises against Master Lilly and me." (E 2 v.)

"His booke or Magna Charta which against M. Lilly & me he addrest." (Sig. D.) "It is divided into foure parts; one against mee, the second

against fourth a severally but like and lin (Sig. S 1 v.) Lastly every n (Euphu) Vicemas Theater twangd, or circu the quo the fiddl London. And a sin "For this indi tale out defend l to defenc meanes s calling h he twat Martin i tell mee Reuerend Master J drew on More think, b tions for adduce t partly to gives a v 'Mydas' important Spenser's

HAVIN earlier d defer thi Foreign number.

THE p Society, first in ar to the pro for 1873, March in for 1873 Nos. 3 and to all mer sent round Annual R thus be le the year c further di

In addi mised, a 'Glossary be sent to lect Societ 1874. T ment mad author's pe definitely, for 1875 v promised i in the next a very ext F. K. Rol has also c well-known in fact, alre A CORR "About

against M. Lilly, the third against Martinists, the fourth against D. Perna. Neither are these parts severally distinguished in his order of handling, but like a Dutch stew-pot jumbled altogether, and linsey-wolsey woven one within another." (Sig. S 2 v.)

Lastly, in a passage continuous with the "Albeit every m^a" already quoted, Harvey says, "He [Euphuus and Pap-Hatchet] hath not played the Vicemaster of Poules, and the Foolemaster of the Theater for naughtes: himselfe a mad lad, as euer twangd, neuer troubled with any substance of witt or circumstance of honestie [he is still harping on the quoted phrases from Pap-Hatchet], sometime the fiddle-sticke of Oxford, now the very vable of London." ("Pierce's Supererogation," Sig. R 4, and a similar bit, K 3.) On which Nashe writes:—

"For Master Lillie (who is halves with me in this indignitie that is offred,) I will not take the tale out of his mouth, for he is better able to defend himselfe, than I am able to say he is able to defend himselfe. . . . With a blacke sant he meanes shortly to bee at his chamber window for calling him the Fiddlesticke of Oxford. In that he twatleth, it had bin better to have confuted Martin by Reuerend Cooper, than such leuitie; tell mee why was hee not then confuted by Reuerend Cooper, or made to hold his peace, till Master Lillie and some others with their pens drew on him." (Sig. X v.)

More conclusive external evidence cannot, I think, be looked for than that in the quotations from these two writers. In my next I will adduce the equally conclusive internal evidence, partly to complete the chain, partly because it gives a very approximate date to the comedies of "Mydas" and "Mother Bombie,"—a point of some importance in settling the question, who was Spenser's Willie, "who sat in solitary cell"?

BRINSLEY NICHOLSON.

Literary Gossip.

HAVING to go to press this week at an earlier date than usual, we are compelled to defer the remainder of our articles on the Foreign Literature of 1874, till our next number.

THE publications of the English Dialect Society, which, from various causes, fell at first in arrear, will now soon be completed up to the proper date. Of the three publications for 1873, the first could not be issued till March in the present year. The publications for 1873 and 1874 are six in all. Of these, Nos. 3 and 4 have this week been sent round to all members, and Nos. 2, 5, and 6 will be sent round in January next, together with the Annual Report for 1874. The year 1875 will thus be left clear, so that the publications of the year can be issued before its close, without further difficulty.

In addition to the publications already promised, a copy of the Rev. W. D. Parish's 'Glossary of the Sussex Dialect' will shortly be sent to every member of the English Dialect Society who has paid his subscription for 1874. This has been effected by an arrangement made with the publisher, and with the author's permission. We are not able to say definitely, at present, what the publications for 1875 will include, as the amount of work promised is more than the Society can print in the next three years. One of them will be a very extensive Whitby Glossary, by Mr. F. K. Robinson, of Whitby. Mr. Atkinson has also contributed some additions to his well-known 'Cleveland Glossary,' which are, in fact, already in type.

A CORRESPONDENT writes:—

"About the year 1853 or 1854 there was pub-

lished a series of engravings of the Fortifications round London in 1643, professing to be from original drawings by a Capt. John Eyre, an officer in the Cromwellian army. The Captain appears to have been an able and industrious draughtsman, and his drawings of objects of antiquarian interest in various localities were then eagerly secured by topographical collectors. Curious stories were told as to where these treasures had been buried for nearly two centuries, and how they had then come to be discovered. Mr. Salt had enriched his Staffordshire collection with many of these drawings, at a cost, it was said, of some hundreds of pounds; and when at a small literary party, being joked for his misplaced liberality and judgment, he expressed his belief that the drawings were really what they professed to be, and invited several competent judges who were present to examine them. Not having the authority of the gentlemen in question, I do not feel justified in giving their names, but those names would at once establish their fitness for the task. The result is soon told. The committee, if I may so call them, met, and their verdict was such, that not only did Mr. Salt decline to purchase any more of Capt. Eyre's sketches, but it was rumoured that the Corporation of London, who were ready for the purchase, at a handsome price, of the drawings of the Fortifications of London, which had been engraved and published, declined to make the purchase. The matter was, I believe, referred to at the time both in the 'Fine-Art Gossip' of the *Athenæum* and in *Notes and Queries*."

THE amenities of Parisian journalism are striking. The two papers which have now the largest Paris circulation are the *Figaro* and the *Rappel*. The latter has complained of the exclusive permission given to the subscribers of the former to visit the new Opera on the day before it opens. The *Figaro* of Monday replies:—"Le pays, qui a dépensé quarante millions pour construire l'Opéra, aimerait encore mieux voir circuler les abonnés du *Figaro* qui le visiteront que ceux du *Rappel* qui le brûleront!" To accuse of petrolium the whole body of the subscribers of a journal which numbers M. Victor Hugo among its contributors seems to us hard measure. The *Figaro* of Sunday contained a most infamous article on Lord and Lady Dudley.

WE hear of a proposed new edition (to be published by subscription by Mr. Joseph Foster, the compiler and publisher of the recently-issued volumes of Lancashire and Yorkshire Pedigrees) of Roger Gale's 'Registrum Honoris de Richmond,' which was originally issued, folio size, in 1722, and is now very scarce. Of this new impression only sixty copies are to be printed. The plates which appeared in the original edition are to be reproduced, and, in addition, a number of the engravings from Turner's pictures which appeared in Whitaker's 'History of Richmondshire' will be incorporated.

ON the 1st instant was issued at Seville the first number of *El Ateneo* (*The Athenæum*), a bi-monthly, devoted to "Spanish and Foreign Literature, Science, and Art." The principal articles are an introductory paper; notes upon several obscure passages in 'Don Quixote,' by Señores Asensio and Hartzenbusch; a notice of the famous Spanish artist Fortuny, who died lately at Rome; a translation of the letters upon 'Don Quixote' by Mr. Rawdon Brown (who is designated Sir H. Rawdon Brown), and which appeared in our columns last year; a legend of old Seville, by a lady, Señora Antonia Diaz de Lamarque; and some charm-

ing lines upon the death of the youthful Countess of Vilches, the author of 'Leida' and 'Berta,' two clever novels, which were printed in the *Revista de España*; finishing with a paper upon the decadence of the Seville stage, where legs and Offenbach seem in the ascendant.

HERE is an advertisement of the season, appropriate to a gift-book, designed for our great-grandfathers when they were young:—

"Given Gratis. By J. Newberry, at the Bible and Sun in St. Paul's Church-yard, over against the North Door of the Church (only paying One Penny for the Binding), Nurse Truelove's Christmas-Box; or, The Golden Plaything for little Children, by which they may learn the Letters as soon as they can speak; and know how to behave so as to make every Body love them; adorn'd with thirty Cuts."—See *The General Advertiser*, Jan. 9, 1750, p. 3, col. 3.

This is the earliest example we know of a Christmas gift-book proper—at least, the above is the earliest advertisement of the kind with which we have met.

HISTORY, indeed, repeats itself. The following are extracts from private letters from Spain, in 1835, by Dr. Seoane, the great Spanish physician, and father of the present Condé Seoane. He was a valued correspondent of the *Athenæum*:—

"I have found my country in a worse state than I had imagined, not because the Carlists are powerful but because the Government acts in the most extraordinary manner. It is more afraid of the liberals than of the Carlists, and if it acts in a liberal sense, that is because public opinion grows stronger every day. Each General acts in his own Province quite independently of the Government, and this extraordinary order of things is the only means we have of preventing a civil war in all the different parts of the Peninsula. In this Province, where the inhabitants have always been so celebrated for their love of revolutions, they enjoy now the utmost tranquillity, because in spite of the orders of the Government the General gave the arms of the royalists to the liberals, and there are at present thirty thousand militia men ready to every thing."—Barcelona, 1835.

"There is very little to say about instruction or sciences in the present state of the country; there is more anxiety than in 1822, not because we are afraid of the power of the Carlists, which is almost nothing, excepting in the free Provinces, as they are mis-called, but because there is such a discordance amongst the elements of this Society that it is almost impossible to make them agree. In the meantime nobody thinks of anything but politics, and the taste for sciences and arts is so small that the two journals which professed to be only literary, never had 200 subscribers."—Madrid, 1835.

IN the last number of *Actes de la Société Philologique* (Vol. III., Paris, Maisonneuve) is a paper of M. F. Barringer on the English language as spoken in the United States of America. There is a classification of the words borrowed from foreign languages, such as Dutch in the State of New York, French in the Southern States, Spanish in California, and Indian, African and Chinese words.

FROM *Mercurius Aulicus*, the Court paper published at Oxford, under date March 19, 1643, we give the following sly sarcasm upon the great Parliamentary General:—

"There came this weeke to towne one of the London News-Bookes, wherein it is affirmed that on the noise of the Earle of Essex his approach towards Oxon on Sunday seven night, the whole city was infinitely astonished, and the ladies and gentlewomen so affrighted that they knew not

where to bestow themselves, inasmuch that it was conceived that if the Lord General's forces had approached the city, the inhabitants thereof had totally deserted it. But had the foolish fellow seen with what contempt and indignation the tidings of his coming was received by all sorts of people, he would have found that they were only sorry that he came no nearer, and staid no longer where he was. And for the Gentlewomen and the Ladies they bid mee say, they have heard too much of his Excellency to be afraid of him."

A CORRESPONDENT in Port Adelaide, after describing the newly-founded Institute of that town, states:—

"Since I am writing you, I may add that, in addition to the gift of 500*l.* to this Institute by Mr. D. Bower, the people of the colony have received a gift of 20,000*l.* from the Hon. Thos. Elder, M.L.C., of the firm of Elder, Smith & Co., merchants, Adelaide, towards the establishment of a University in Adelaide, which was made on the 29th ult.; and following, as it does, a gift by Mr. Walter Watson Hughes, J.P., of 20,000*l.*, and an endowment, by Her Majesty's Government, of 50,000 acres of land, and the gift of a site of five acres, the site having a frontage to the North Terrace of the city, the people may rest assured that a University will shortly be established."

The oldest instance known to us of publishing in a combined form the current announcements of marriages and deaths, statements now so closely studied in our newspapers, occurs in the *Jacobite's Journal*, No. 1, p. 4, a satirical newspaper set up by Henry Fielding, and illustrated with a woodcut by Hogarth, Dec. 5, 1747. Until even long after that date, these important elements of the day's intelligence were usually scattered up and down the columns of the journals, and generally accompanied by commendations of the beauty or goodness of the brides, sometimes both qualities came under notice, and a statement of the amounts of their fortunes. This practice obtained in the *Jacobite's Journal*, where the news was taken from other sources, e.g., "Mr. John Statler, an eminent Linnen-draper, Partner with Mr. Edwards, to Miss Preston, a celebrated beauty with 10,000*l.* G.A. (*General Advertiser*)."

On this Fielding commented thus:—"This last seems the better Partnership of the two." The fact is, Fielding imitated the wit of the *Grub-street Journal*, then lately defunct. On a certain ecclesiastical vanity still existing that is commemorated in the next announcement, the editor observes as below. "George Hinde, Esq., a gentleman of very considerable fortune and merit, to Miss Molly Poyntz, daughter of Dean Poyntz, Esq., of the Island of Jamaica, deceased, and niece to the Right Hon. Stephen Poyntz, at his Majesty's Chapel Royal at St. James's. The ceremony was performed by the Rev. Mr. Shipley, M.A., Rector of Silchester, Prebend of Winchester, Chaplain-General to the Army, and Chaplain to his Royal Highness the Duke of Cumberland. D.A. (*Daily Advertiser*). News-writers are generally very civil to young ladies on their marriage; but this is the first paragraph that hath ever set forth the great endowments and fortune of the Parson." The parson (Jonathan Shipley) is still not unknown to readers as afterwards Bishop of Llandaff and St. Asaph. He was the author of a "most eloquent and constitutional and Christian sermon, preached before the Society for the Propagation of the Gospel in Foreign Parts," 1774, and his "works" exist in two volumes, London, 1792. Fielding's printing-

ink has faded, and his clumsy humour fails to move us, but our interest survives in the announcement comprised in the "Deaths" in this number of the *Journal* as follows:—"Mr. Vincent Bourne, reputed to have been the best Latin poet in Europe." Of one defunct we are told that "he had a fair Character and a good Fortune"; of another that "he was beloved by all his Acquaintance in Thread-needle Street"; of a third, that "he was a Coast-waiter, and eat a hearty dinner before he died"; of a fourth, that "he died in a Post-chaise"; of a fifth, that "he was once a considerable Dyer." In this declaration one suspects that Fielding recognized a pun. These nuptial and mortuary announcements are given higgledy-piggledy, without the slightest regard to the convenience of the reader, without an attempt at alphabetical order, in fact just as the *Times* gives them at this day.

IN the third number of his journal, Fielding provided against contingent mistakes by giving announcements of those who had "returned to life," including General Wade and General Wentworth,—the latter is averred to be "since dead again." The "contemporaries" of the *Jacobite's Journal* had slain these worthies. Fielding decided the fate of one person, whose name is not yet sweet in our nostrils, when he recorded among those who were "Buried" "In London, Mr. Edmund Curll, Bookseller." The last announcement had been made before, and under circumstances of satire so terrific, that one almost pities the wretch whom the Westminster boys had once tossed in a blanket. Perhaps, when Fielding recorded the burial of Curll, he had Swift's three essays in his memory, 'A Full and True Account of a Horrid and Barbarous Revenge by Poison on the Body of Mr. Edmund Curll'; 'A Further Account of the most Deplorable Condition of Mr. Edmund Curll'; and 'A Strange but True Relation of how Mr. Edmund Curll, of Fleet Street, Stationer, out of an extraordinary desire of Lucre, went into Change Alley, and was Converted from the Christian Religion by certain Eminent Jews,' &c.

OUR Naples Correspondent writes:—

"A Madame Marasi, who died September 9, 1873, left the bulk of her fortune to the Orfanotrofio Femminile della Stella, in Milan. Two thousand lire, however, she left as a prize for 'the best essay on the Civil and Religious Education of Girls.' A Government Commission has been appointed to decide the matter, and they require a work 'On General Education best adapted to the actual Conditions of the State.' It must be written in Italian, and must be sent in, at any time during 1875, to the 'Presidenza del Regio Liceo Cesare Beccaria,' in Milan. If education is a desideratum in Italy, and is felt to be so, it is no less satisfactory to find that the number of those who avail themselves of the means of instruction is constantly on the increase. There are several excellent public libraries in Naples open to the public, but the New Provincial Library is of recent formation. It is composed, I believe, principally of works which were slumbering on the shelves of the suppressed monasteries, and since its opening it has added to its catalogue 8,000 volumes of recent works. Dating only from the 24th January, 1874, when it was opened, it has been frequented by 4,094 readers, whilst 5,839 works have been given out to students, on the following subjects:—692 on Physical and Mathematical Sciences; 743 on Natural History; 1,831 on Moral and Political Sciences; 641 on Geography, Travels, and Anthropology; 528 on Lite-

rature, History, and Oriental Archaeological; 729 Acts of Academies and Journals; and 630 on Philology. Ten thousand minds, therefore, have been called into activity, or have, at least, been actively engaged, since the beginning of the year, on works the major part of which have been disinterred from monastic tombs. The New Provincial Library, which derives its origin from so remarkable a source, and has already done such good work, well deserves the encouragement of foreign countries. What are wanted especially, it may readily be conceived, are new works, for many of those of which it is composed smell of the cloister."

WHAT would a manager of a theatre think of being compelled to appeal to his customers in this fashion?—See the *General Advertiser*, January 21, 1747, p. 2, col. 2:—

"HAY-MARKET, at the KING'S THEATRE in the HAY-MARKET. To-morrow will be A BALL. Tickets will be delivered to Subscribers this Day, at White's Chocolate House in St. James's Street. Strict Orders are given not to deliver any Bottles and Glasses from the Sideboards, and to shut them up Early. No Persons whatsoever can be admitted to see the HOUSE before the BALL begins. * * If any Subscriber or Others have Tickets to Spare, they are desir'd not to give them to their Servants, but to send them to the Office in the Hay-Market, where the Money they cost shall be return'd, any Time before Nine o'clock, to prevent their falling into Bad Hands."

HERE is an advertisement of Foote's, not without a characteristically impudent element.—See the *General Advertiser*, June 1, 1747, p. 2, col. 1:—

"At the Request of several Persons, who are desirous of spending an hour with Mr. FOOT, but find the Time inconvenient, instead of Chocolate in the Morning, Mr. Foote's Friends are desired to Drink a Dish of Tea with him at Half an Hour after Six in the Evening this Day, To-morrow and Wednesday, at which Time are obliged to go away many of the Company engag'd to set out on Thursday for Country Expeditions. * * The Doors to be open at Half an Hour after Four."

SCIENCE

Nomenclator Avium Neotropicalium. By P. L. Sclater, F.R.S. and Osbert Salvin, F.R.S. (Sumptibus Auctoris.)
A History of North American Birds. By S. F. Baird, T. M. Brewer, and R. Ridgway. Vols. I, II, and III. (Boston, Mass., Little, Brown & Co.)

IT is quite a relief to be able to turn from the countless ornithological picture books and synonym lists to works like the two above-named, both of which, especially the former, exemplify how much truly scientific information can be derived from the study of the external configuration of birds alone.

Since the publication, in 1857, of Mr. Sclater's well-known and generally accepted division of the earth's surface into zoological provinces, which, though based on the distribution of birds only, has been so satisfactorily verified in the case of mammals and reptiles, the efforts of ornithologists have been much more specially directed to the exact localization of the different species and genera of the bird-class, and the results which Mr. Wallace has obtained in his study of the parrots and pigeons of the Malay Archipelago, when taken in connexion with those of Mr. Sclater, have thrown a light which cannot be otherwise obtained on points in physical geography.

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The Neotropical Region, embracing South America, Central America, and part of Mexico, is one of, if not the most interesting and well-defined of the great divisions of the surface of our globe in the ornithological point of view. No other region can be mentioned as the sole abode of so many peculiar forms whose relationship to all others is so distant. The Screamer, Cariama, Hoazin, Timamou, and Oil-bird, together with the Toucans, Curassows, and Humming birds, do not form a complete list of the larger avian divisions found nowhere else than within or just crossing its boundaries. It is to this region that the authors of the 'Nomenclator' have directed their special attention for many years; and in the work before us they give a complete list, including between three and four thousand species of the birds at present known to occur within its limits, together with the exact locality within which each has alone been found, as a forerunner of a comprehensive 'Index of American Birds,' in which a detailed description of each will be given.

All who have followed Mr. Sclater in his excellent work on the bearing of geographical distribution on specific separation, most of which is contained in the publications of the Zoological Society, will fully realize the important relations of the subject to the theoretical considerations of the present day. The fact of the existence of "representative species," which in different regions take the place, one of the other, is most satisfactorily demonstrated by a study of the 'Nomenclator.' The Curassows, for example, as Mr. Sclater has shown, are so distributed that most of the species have each an independent abode, which hardly encroaches on those of any of its neighbours; *Crax alector* coming from Guiana, *Crax Alberti* from Columbia, and so on. Such being the case, it is evident that, on evolutionary principles, the inconsiderable differences in the climate and physical conditions of bordering regions are sufficient to modify the conditions of life in a short period of time, so far as to develop peculiarities in groups of individuals which are sufficient to be deemed of specific importance. From this we may infer that the 'Nomenclator' may prove of service, not only to collectors and ornithologists, but also to the students of wider branches of biological science.

Messrs. Baird, Brewer, and Ridgway's 'History of North American Birds' is to be completed in four volumes, of which the three on land birds are before us. The illustrations, which are numerous, are extremely valuable for reference, the general description of each genus being accompanied by sketches of the most characteristic features, such as the proportional length of the tail feathers, the shape of the beak, and the scutellation of the tarsi. At the end of each volume are drawings of the heads of the various birds described, and we think we prefer the uncoloured to the coloured copies of the work.

The reputation of the authors as systematic ornithologists is a sufficient guarantee for the thoroughness and accuracy of the descriptions; and they do not exhibit the tendency, so common on the other side of the Atlantic, to divide up the species unnecessarily. There are many valuable suggestions as to the mutual relations of the larger divisions of the class, and the authors

are in favour of several of the changes in classification which are becoming, as insidiously as surely, those of the future. Thus, in the description of the Cathartidae, or American vultures, we read,—

"The later researches of science have shown the necessity of separating the vultures of the latter (New World) continent from those of the former (Old World), and ranking them as a distinct family; while at the same time the Old World vultures are found to be only modified Falconidae. The resemblance between the Cathartidae and the vulturine Falconidae is merely a superficial one of analogy, and not one of affinity."

The imperfections unavoidable in any classification mainly dependent on external characters are, as usual, clearly apparent, although the characters relied on frequently suggest valuable changes. For instance, the passenger-pigeon has been proved by Prof. Baird to be but distantly related to the Carolina dove, because, among other reasons, in the former the tarsi are partly feathered, whilst in the latter they are naked. To this it may be added that the one possesses cæca to the intestine, whilst the other does not. But the blue-headed pigeon (*Starnoenas*) happens to have the tarsi naked, and it is on this account classed with *Zenaidura*, and away from *Ectopistes*; but it may be reasonably asked whether this character is sufficient, when considered alone, to justify its being placed, as it is, nearer to the Carolina dove than to the passenger-pigeon. We think not, especially as *Starnoenas* differs from the former in possessing intestinal cæca and no oil gland, both of which are characters of evidently more importance than the height of the feathering of the legs. This is only one of many examples continually to be found, which prove how little stress ought to be laid on any single character. However good a one it may be in a particular family, in another it may be perfectly useless; there are doves with twelve, and a dove with twenty tail feathers, but who ever saw a parrot except with twelve? In the case above referred to, it is evident that much light is thrown on the true value of the external characters by the knowledge of points in the anatomy of the other organs; and considering the great advantages which authors of works on the ornithology of their own countries possess in obtaining specimens in a state fit for detailed examination, no book on indigenous birds can be considered to reach the standard of scientific excellence, in which all possible information on structures and organs that are known to vary is not given in the descriptions of the species.

The introductory remarks on the classification of birds generally are by Dr. Elliott Cowes. From them, as from his 'Key to North American Birds,' it is evident that this naturalist is somewhat perplexed by a superabundance of facts, about the relative value of which he is not quite certain, especially when authorities as great as Huxley and Sundevall put such different values upon them. His last suggestion, with which we cannot at all agree, is to place the penguins in an order by themselves, instead of in the neighbourhood of the ducks, which they closely resemble in all essential characters.

Insects Abroad. By the Rev. J. G. Wood. (Longmans & Co.)

MR. WOOD is certainly a remarkable writer or maker of books. He has the characteristics of the encyclopædic naturalists of the Middle Ages; all natural objects are equally matter of interest to him, and he must really delight in describing them as he is known to delight also in collecting them. At the same time, Mr. Wood is true to his period. We never find in his books a trace of science, as understood at the present time, namely, the reference of phenomena to causes. He brings in survey before us the various races of mankind, their homes, weapons, and other manufactures in sumptuously illustrated volumes; he figures in one huge volume our British insects, and in the present no less than six hundred foreign ones, and tells us of their gorgeous colours, their strange ways, their sins, and their virtues; but never a line do we find of his writing to indicate that there is such a thing as a science of morphology or a speculation as to the migrations and connexion of the varieties of the human species. We can but point out this curious deficiency (possibly arising from perverted modesty) in a man obviously possessed of so much energy, and imbued with so strong a love of the realities of nature as is Mr. Wood. It is clear, too, when we compare his earlier efforts with his later works, that our author has made progress in his own particular line; his acquaintance with museum objects, and even with the habits of living things, has accumulated and reached a vast size; but he remains mediæval and unregenerate, devoid of the smallest *souppçon* of science. Nevertheless, we would not undervalue Mr. Wood's works. They are replete with valuable information (which he makes a sad mistake in not authenticating by reference to the sources from which he draws), and, as in the present case, are illustrated with really beautiful and accurate figures of the objects described. Mr. Wood would have made an admirable travelling collector, putting into use in distant lands the enthusiasm and "instinctive love of having" which urged him in schoolboy days to levy a tax on the hawk's nest; he would even be an admirable curator in a vast magazine of natural history objects, such as our national collection; and, though he appears to be insensible to the claims of science, he can put together pretty volumes, containing some of the material on which science builds.

The Transit of Venus in 1874. By Robert Grant, M.A. (Glasgow, Maclehose; London, Macmillan & Co.)

THIS little work was drawn up, at the suggestion of the President of the Cumberland Training Ship, for the primary purpose of giving the boys of that Institution a brief description of the transit of Venus over the Sun's disc, showing, at the same time, the results to be derived from the observations of the approaching transit. As might be expected from the name and reputation of Prof. Grant, the historian of Physical Astronomy, this suggestion has been carried out in a manner both attractive and lucid, and excellently adapted to its purpose. The work may be read with profit by many besides those for whom it was immediately intended.

The Common Frog. By St. George Mivart. (Macmillan & Co.)

THE plan of Mr. Mivart's book, originally published as a series of papers in *Nature*, is excellent. He takes one of the commonest of animal forms, and proceeds in a series of chapters to tell us, with the aid of numerous illustrations, not only a great deal concerning the structure, the mode of growth, and the habits of the common frog, but makes this invaluable animal serve as a text, whilst he compares him with other frogs and with the creatures nearest to frogs in the animal kingdom. Further, whenever Mr. Mivart has to describe some arrangement of bones or muscles, or some phase of life-history in the subject of his little book, which recalls other cases in widely separated animal forms which are similar in this particular

respect or serve to illustrate it, we have the parallel brought before us at length often accompanied by illustrations. Some of the woodcuts in the book are good, but Mr. Mivart would have made his little treatise really valuable to the commencing student of comparative anatomy if he had given a more complete, methodical, and largely illustrated account of the structure of the animal he has chosen as a type. As it is, we can commend the book to the notice of the young student, though he may take with a grain of salt the continually recurring attempts to point an argument in favour of special teleological views, which seem to us to be out of place in an elementary sketch of the kind.

The Student's Guide to Zoology. By Andrew Wilson. (Churchill.)
Elements of Zoology. By M. Harbison. (Collins, Sons & Co.)

THE author of the former of these two works tells us in his Preface that his object is to give "a comprehensive view of the great life-fields which are seen to lie before us, from the standpoint of an observer in the common territory of biology." The task which he has undertaken is anything but a light one. The science of Zoology is developing so rapidly at the present time, and the impulse given by the promulgation of the Darwinian hypothesis is still so active, that for the student, and also for the non-technical reader, a *résumé* of the present state of thought on the subject is a want constantly felt: but this very circumstance makes it particularly difficult for any one author to write a work which must necessarily embrace so many but slightly-connected subjects and to satisfy all readers, because the student of each branch is certain to have his special predilections, and if he is a thorough worker, some notions more advanced than those held by any one who is accustomed to take a bird's-eye of them all in combination. As we should therefore expect, Mr. Wilson has now and then failed, in our estimation, to give the reader an exact idea of the drift of some of the theories which are now leading on to what will evidently be the zoology of the future. For instance, we are told that "the ultimate object of all classification is the arrangement of objects or forms into definite groups, chiefly for the purpose of ready identification and detailed examination of their structure and relations." Think of putting "ready identification" as the first object of classification! Is not the discovery of the true pedigree of existing genera and species, seen through the light thrown on it by the fact of paleontology, a far higher aim for those who study systematic biology? No doubt it is; whilst ready identification may be left to the curators of museums and the owners of private collections. This view of the subject would have caused the author to look at the question of the relationship of the different types of animal forms in a somewhat different light, and would have led him to explain his statement that "the higher members of each type are physiologically higher, and, at the same time, morphologically lower, than the lower members of the superior and succeeding sub-kingdom," in a way which would have more fully brought out the possibility of a line of descent, which sprang from the ancestral stem before that stem divided more frequently, rising to quite the same morphological as well as physiological importance as the later branches. The question of the geographical distribution of vertebrate animals, and the boundaries of zoological provinces, are subjects to which full justice is scarcely done. Many important results have been arrived at by Mr. Selater with respect to birds, as well as by Mr. Andrew Murray and Prof. Huxley with reference to mammalia, none of which are mentioned; whilst the not more important laws of marine distribution are much more fully discussed. The balancing of animal forms, as that of the old-world lion and leopard by the new-world jaguar and puma, is referred to. The notion seems to us as fruitless as the endeavour to find the homology between the different bones and muscles of the fore and hind

limbs of vertebrata. Mr. Wilson, not being a believer in the doctrine of evolution, gives several of the many mild objections which have been raised against certain of its details. Like Mr. Mivart and some others, he seems to forget that the theory of natural selection has attained its present all-powerful position, not from the fact that by it most known phenomena can be explained, especially when the only other alternative is to leave them unexplained altogether; but because of its enormous value as a working hypothesis, which completely draws within its grasp every one who is accumulating fresh information in any biological field of work, and spurs him on to further and higher efforts. An attempt to enter into the existing spirit of zoology, leaving out of consideration, or in the background, the importance of evolution, is much the same thing as the attempt made by some to explain the circulation of the blood by means of vermicular movements going on in the small vessels and capillaries, whilst the action of the heart is classed among the secondary causes. In so doing, Mr. Wilson has deprived his subject of that unity and consecutiveness which gives such a charm to the writings of an author like Haeckel.

Mr. Harbison's small work forms one of "Collins's Elementary Science Series." It is an epitome of the structure of the whole animal kingdom, with numerous questions following each chapter, which, if they could not be answered more fully than they are in the book itself, would mislead many pupils as to the standard required by most examining bodies. If the author were better acquainted with human anatomy, he would not tell us that there are four lumbar vertebrae and three phalanges in each digit of man. He should have looked at his own thumb while he was writing.

Principles of Metal Mining. By J. H. Collins. (Collins, Sons & Co.)

THIS is a well-designed and a well-executed little book. Mining can only be learned in the mine; but a record of the most approved methods by which subterranean explorations are carried on may prove exceedingly useful to every young miner. It has, for a long period of time, been the custom for the mining of any district to be carried on in precisely the same manner as that pursued by the ancestors of the living miner. It was a sad falling off for a miner to do anything different from his fathers. Gradually, however, the truth has dawned upon him, that such things as improvements could take place in the mode of working a mine. The result of this has been, that classes for instruction in science have been formed. Young and old miners have availed themselves of those classes, and a better system of things has been introduced. To meet the desire expressed, somewhat loudly, for a book teaching the principles of mining, Mr. Collins has produced this little volume, which cannot but prove exceedingly useful, not merely to our home miners, but to such as are emigrating to the mining districts of our colonial possessions or of foreign countries.

Earthwork Tables, showing the Contents in Cubic Yards of Embankments, Cuttings, &c., of Heights or Depths up to an Average of 80 Feet. By Joseph Broadbent and Francis Campin. (Lockwood & Co.)

THIS little series of tables is issued in an extremely convenient form, and the clearness of its typography and of its arrangement are creditable to both the authors and the publishers. The way in which accuracy is attained, by a simple division of each cross section into three elements, two of which are constant, and one variable, is ingenious. Accuracy is the characteristic at which the authors have aimed, and the endeavour is carried so far that the tables are differentiated throughout to tenths of feet. We cannot, however, attach much value to so minute a tabulation, for the following reason: the tables are intended for the purposes of estimate. If the estimate be for Parliamentary work, the nature of the surveys is such that minute accuracy is entirely unattainable. A section taken over any line that

is not actually pegged out on the ground is never trustworthy to a foot, to say nothing of the tenth of a foot. If, on the other hand, it be proposed to use the tables for the calculation, from a contract section, of quantities that are to be taken as definitively agreed between engineer and contractor, the supposed accuracy will not prove trustworthy. For it is assumed in the tables that the cross sections are level, which is never, or hardly ever, the case. Nor is it to be taken for granted, or, indeed, as probable, that the differences of level will be such as to compensate one another. Therefore, in attempting to calculate to tenths of feet on the longitudinal section, while neglecting the sidelong nature of the ground, we are straining at a gnat and swallowing a camel. It is absolutely necessary, in order to ensure accuracy, to have plotted cross sections of all important cuttings. From these, the contents may be taken by office measurement. But those of each chain, or other division, must be independently and accurately calculated; and, in this work, such tables will be of little, if any, service. We wish we could have commended the little book as much for its practical utility as for the care and skill with which it has been prepared.

Annual Record of Science and Industry for 1873. Edited by Spencer F. Baird. (New York, Harper Brothers.)

THE present volume is the third of the series, and it fully maintains the high character which its forerunners have gained. With the large library of the Smithsonian Institution, Washington, at his command, and with the assistance of nearly all the distinguished men of science in the United States, Mr. Baird has been enabled to give a full and faithful record of the progress of science, and of its applications to industry, and to give it, too, in the best form consistent with the brevity necessary in such a duodecimo volume as the "Record of Science." Notwithstanding the systematic arrangement which has been adopted, it has not unfrequently happened that subjects have presented themselves which appeared to belong equally to several of the divisions. This would have led to some confusion but for an exceedingly well-constructed Index of Contents; by this every thing can be readily found. The General Summary of Scientific and Industrial Progress is an able compilation. Altogether the book reflects considerable credit upon its industrious and pains-taking editor.

Butter: its Analysis and Adulterations. By Arthur Angell and Otto Hehner. (Wynman & Sons.)

WE welcome the appearance of an excellent little volume on the scientific modes of detecting the presence of foreign fats in butter. No public analyst should be without it.

HEBREW METROLOGY.

Kensington, December, 1874.

MY attention has been drawn to a letter from Mr. F. R. Conder, contained in the *Athenæum* of December 12, in which he states, on the somewhat doubtful authority of the Mishna and the concurrent explanation of Maimonides, that the weight of the Jewish shekel of what he calls the first system was 100 diamond carats, which, I believe, is equivalent to about 313 grains Troy.

If Mr. Conder will consult the admirable and learned work of the late Dr. Brandis, 'Das Münz- und Gewichtswesen in Vorderasien,' he will there find (pp. 95 ff.) the whole subject of Hebrew metrology thoroughly investigated.

Dr. Brandis, unlike Mr. Conder, does not consider the authorities above mentioned by any means "indisputable"; on the contrary, they are not only at variance with the monuments themselves, but in direct contradiction to the respectable testimony of Josephus, who, in speaking of the "holy shekel" (Arch. III. 8, 2), makes it equal to four Attic drachms, ὁ δὲ σίκλος, νόμισμα ἑβραϊκόν, ἑβραϊκὸν δὲ, ἂν τὴν τέσσαρτον μέρος ἑκατοστάτου δραχμῆς ῥησάται, identical in his time with four Roman denarii, or about fifty-five grains each. He tells us, moreover,

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that the later Tyrian silver-stater was of like weight, viz., 220 grains, or thereabouts, and his statements are, in each instance, fully borne out by the coins, which surely cannot be said for those of the "unquestionable authorities" quoted by Mr. Conder.

The fact is, the Hebrew silver coinage follows the same weight-system as that of Byblus, Ashdod, and certain Syrian cities, which, though under Persian rule, issued their silver money on the standard generally used by the Phœnicians, and which had been introduced by them in very early times all over the western coast of Asia Minor, and even as far as Thrace and Macedon, whence, under the Ptolemies, it spread also into Egypt.

This Græco-Asiatic or Phœnician standard is distinct alike from the Perso-Babylonian and from the Euboic or Attic. It seems, however, to be more nearly allied to the Æginetan, which was, perhaps, derived from it. The silver staters of the several systems weighed somewhat as follows:—Græco-Asiatic or Phœnician, used also by the Jews, 220 grs.; Æginetan, 195 grs.; Perso-Babylonian, 172 grs.; Euboic or Attic (didrachm), 135 grs.

There is absolutely no evidence that the Jews ever used any other coin-shekel than that above mentioned, weighing 220 grs., for the Rabbinical distinction between the Mosaic and the later shekel is altogether fallacious, unless by the latter we are to understand the Perso-Babylonian silver stater of 172 grs., which was doubtless current in Palestine as elsewhere wherever Persian influence was felt.

If Mr. Conder would devote a year's study to the weights of the early Greek and Phœnician coins, he would find that the chain of evidence in favour of the system of ancient metrology which has been carefully and patiently worked out by Brandis, Mommsen, and other well-known metrologists, is far too strong to be broken by the indiscriminating statements of Talmudic writers and their Middle-Age commentators.

BARCLAY V. HEAD.

** We cannot insert any more letters on this subject.

THE PERILS OF COMPILATION.

254, Oxford Road, Manchester.

MR. W. CROOKES, F.R.S., shifts the blame of unacknowledged quotations from himself on to some one who is dead.

In the Calico Printing districts one or other of two persons mentioned in his Preface, and who are lately deceased, will be considered as the guilty party. I was well acquainted with both of those gentlemen, and I feel certain that neither of them was capable of either negligent or wilful plagiarism.

As Mr. Crookes professes ignorance of the plagiarism from my books, perhaps it will be news to him to know that M. P. Schützenberger wrote a work, published at Paris in 1867, entitled 'Traité des Matières Colorantes'; that a very large portion of this work is transferred to the book published with Mr. Crookes's name on the title-page; that there is no acknowledgment of the origin of this matter; and that no one would know from Mr. Crookes's book that Schützenberger ever wrote such a work.

The eccentric but original arrangement of matter in Schützenberger is servilely copied by Mr. Crookes; and it is only necessary to compare Crookes's Div. I., ch. ii., p. 16, ch. ix., ch. xi., Div. II., ch. i., ch. iii., with Schützenberger's Livre Premier, ch. i., p. 50, ch. iii., p. 101, ch. iii., p. 144, and Livre Quatrième, ch. i., to be convinced how largely and how unfairly Schützenberger has been drawn upon.

CHARLES O'NEILL.

SOCIETIES.

ROYAL.—Dec. 17.—Dr. Hooker, C.B., President, in the chair.—The following papers were read: 'On Polishing the Specula of Reflecting Telescopes,' by Mr. W. Lassell; 'Note on the Vertical Distribution of Temperature in the Ocean,' by Mr. J. Y. Buchanan; 'Preliminary Note on the Skull and Brain of *Amphioxus lanceolatus*,' by

Prof. Huxley,—and Letters from I. B. Balfour, G. Gulliver, and H. H. Slater, the Naturalists attached to the Rodriguez Transit-of-Venus Expedition.

NUMISMATIC.—Dec. 17.—J. EVANS, Esq., President, in the chair.—Capt. R. J. H. Douglas communicated a notice of the discovery of two gold coins of Antedrigus, one at or near Brackly, not far from Banbury, and the other near Nailsworth, in Gloucestershire. These two coins are from the same die, and the inscription, ANTEORIGOV, is at full length; their weights are 84 and 77.25 grains respectively.—The occurrence of the Greek Θ on the coins of this British chief has been remarked before, as affording a commentary on the "*Græcis literis utuntur*" of Cæsar, in his account of the Druids (Evans, 'Ancient British Coins,' p. 145); but the above-mentioned coins are the first specimens of this rare variety which have been found with the inscription entire.—M. F. Bompois communicated a paper 'On Two Coins of Dicaea, in Thrace.'—M. H. A. Grueber read a paper, by Mr. R. W. C. Patrick, 'On the Annals of the Coinage of Scotland, from the Time of Charles II. to that of Queen Anne.'

ENTOMOLOGICAL.—Dec. 7.—Sir S. S. Saunders, President, in the chair.—Lieut. H. C. Harford, Messrs. C. C. Dupré and O. Wilson, were elected Members; and Major Greenwood, a Subscriber to the Society.—Mr. E. A. Fitch exhibited some Oak Galls formed by insects of the genera *Dryocosmus* and *Aphlothea*, of which descriptions had been published in a recent number of the *Entomologist's Monthly Magazine*, together with three curious bud-galls, unknown, from Rayleigh, in Essex.—Mr. Champion exhibited a box of Hemiptera, collected by Mr. J. J. Walker in different places near the Mediterranean.—Prof. Westwood forwarded a letter he had received from Mr. H. Stone, accompanying a sample of tea imported from Shanghai, infested by a small beetle, which proved to be the *Pinus hololeucus*. Also a letter from Prof. Forel, of Lausanne, stating that the *Phylloxera vastatrix* had made its appearance among some vines at Pregny, in the canton of Geneva, which had been introduced from England into the graperies of the Baron Rothschild, and that the *Phylloxera* had been discovered in two of his greenhouses among vines planted in 1869, sufficiently distant from each other to render it improbable that the insect could have passed from one to the other; and he therefore concluded that the disease had been introduced in 1869 from the graperies in England. He was anxious to ascertain whether the vines in the English graperies were less influenced than those out of doors; but none of the Members present was aware of the occurrence of the insect out of doors; it had hitherto appeared in greenhouses only.—Mr. C. O. Waterhouse communicated some 'Synonymical Notes on Longicorn Coleoptera.'

CHEMICAL.—Dec. 17.—Prof. Gladstone, V.P., in the chair.—A paper 'On Groves's Method of preparing Chlorides,' by Dr. Schorlemmer, was read. The author finds that the process does not answer well for the higher primary alcohols, although the secondary chlorides can readily be prepared by it.—The other papers were, 'On the Precipitation of Metals by Zinc,' by Mr. J. L. Davies; 'Researches on the Paraffins existing in Pennsylvanian Petroleum,' by Mr. T. M. Morgan; 'Some Remarks on the Preceding Paper,' by Dr. Schorlemmer; and 'A Note on Aricine,' by Mr. D. Howard, who finds that this is really a distinct alkaloid existing in certain kinds of cinchona barks.

INSTITUTION OF CIVIL ENGINEERS.—Dec. 15.—Mr. T. E. Harrison, President, in the chair.—The papers read were, 'On the New South Breakwater at Aberdeen,' by Mr. W. D. Cay; and 'On the Extension of the South Jetty at Kustendjie, Turkey,' by Mr. G. L. Roff.

Science Gossip.

THE Royal Society we believe is about to petition the Indian Government to send out expeditions to Bentinck Island and the Andaman Islands, to observe the Eclipse of the Sun next April.

CAPT. MORESBY, of the Basilisk, has consented to read a paper on his valuable discoveries before the Royal Geographical Society at an early meeting after Christmas.

THE weather was unfavourable for the observation of the Transit of Venus in New Zealand. Major Palmer, the head of the English party, reports total failure there. But the Astronomer Royal received news on the 22nd inst. from Capt. Tupman announcing success at some of the stations in that important region, the Sandwich Islands.

INTELLIGENCE has been received that Prof. Watson, of the Ann Arbor Observatory, Michigan, U.S., being at Peking for the purpose of observing the Transit of Venus on the 9th inst., discovered there on the 10th of October a new small planet. As the last reported similar discovery by Herr Palisa, at Pola, was not made until the night of October 13, Watson's has the priority, and will reckon as No. 139, whilst Palisa's becomes No. 140 of the long list.

It has been resolved to publish annually a *Record of Geological Literature*. Mr. W. Whitaker, of the Geological Survey, is the editor, and he will be assisted by a numerous staff of sub-editors and contributors.

THE literature of botany, like all other branches of science, is becoming so extensive that the Germans have seen the necessity of publishing an annual record of its progress. Accordingly, a *Botanischer Jahresbericht* is now in course of publication, the first volume, which contains a report of all important papers issued during 1873, having been recently completed. The work is edited by Dr. Leopold Just, Professor in the Polytechnic at Karlsruhe, who is assisted by a large staff of contributors.

DR. BARNARD DAVIS is about to publish a Supplement to his well-known 'Thesaurus Craniorum.' When the original work was issued, now seven years ago, his collection contained 1,474 specimens, but since that time upwards of 300 skeletons and skulls have been added, and these will be described in the forthcoming Supplement; the entire work will, therefore, embrace scientific descriptions of this magnificent collection of 1,800 examples.

A CONTRIBUTION towards a history of the development of vegetation upon the earth, by Prof. Von Ettingshausen, has appeared in the *Sitzungsberichte* of the Vienna Academy. The essay is divided into two parts, the first discussing the genetic relations of the elements of the tertiary Flora to that of the present day, whilst the second part describes the tertiary elements of the Flora of Europe. Thus it is found that nearly all the characteristic families, and many of the genera of the Australian Flora, were represented in Europe in the tertiary age.

WE have heard from America that the Exhibition which was organized under the direction of the Franklin Institute, has turned out most successful, leaving a profit of several thousand pounds. The Directors have resolved that the whole of this money shall be spent in the purchase of books relating to the technical applications of science, so as to render the library of the Franklin Institute in this respect one of the best in the world.

NASSEREIT, in North Tyrol, has long been known to lovers of picturesque scenery, especially to those who have ascended the easy Fern Pass, to enjoy the broad and delightful prospect which it commands. A discovery made in 1873 now brings in utility to compete with beauty, in the form of a seam of bituminous coal, which, during the past twelve months, has been worked with satisfactory results. The thickness of the seam is from two to four feet. This discovery, which, we believe, was made by Prof. Flory, of Inns-

brück, is interesting from a geological point of view.

A PAPER on the Rocks of Southern Greenland has been contributed by Dr. Karl Vrbka to the Vienna Academy of Sciences, and published in the *Sitzungsberichte*. The specimens were collected by Prof. Laube during the disastrous voyage of the Hansa. About 200 sections of the rocks were cut and subjected to microscopic study.

In the last part of Tschermak's *Mineralogische Mittheilungen* Dr. Von Drasche publishes some geological and petrological observations made on the west coast of Spitzbergen, between Bel Sound and Amsterdam Island. A Report on some fossils brought from the southern extremity of Spitzbergen, from the pen of Prof. F. Toula, appears in the *Sitzungsberichte* of the Vienna Academy. The fossils belong to the Carboniferous Limestone series.

SOME valuable investigations on the thermoelectric properties of minerals have been conducted by Prof. Schrauf and Mr. E. S. Dana, who have communicated the results of their researches to the Vienna Academy.

THE 'Statistics of the Colony of Victoria for 1873' has been published by authority. It is very full of information relating to the progress of the colony.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—The THIRTIETH WINTER EXHIBITION OF SKETCHES AND STUDIES, WILL OPEN ON MONDAY, January 4, at their Gallery, 5, Pall Mall East. Ten till Five. Admission, 1s.

ALFRED D. FRIPP, Secretary.

NEW BRITISH INSTITUTION GALLERY, 308, Old Bond Street.—THE TENTH EXHIBITION OF SELECT PICTURES BY BRITISH AND FOREIGN (chiefly Belgian) ARTISTS, with numerous additions, is NOW OPEN.—Admission, including Catalogue, 1s.

Will Close this Day.

THE TENTH ANNUAL EXHIBITION OF WATER-COLOUR DRAWINGS, by Artists of the British and Foreign Schools, is NOW OPEN at T. McLean's New Gallery, 7, Haymarket, next the Theatre.—Admission, 1s., including Catalogue.

IS NOW OPEN, THE NINTH EXHIBITION of the SOCIETY of FRENCH ARTISTS, 108, New Bond Street. Daily, from Half-past Nine till Six.—Admission, One Shilling. The Galleries are lighted up at dusk.

Ch. DESCHAMPS, Secretary.

DORÉ'S GREAT PICTURE of 'CHRIST LEAVING THE PRETORIAN' with 'Dream of Pilate's Wife,' 'Night of the Crucifixion,' 'Christian Martyrs,' 'Crusaders,' &c., at the DORÉ GALLERY, 35, New Bond Street. Ten to Six.—1s.—Brilliantly lighted at dusk and on dull days.

A Manual of Precious Stones and Antique Gems. By Hodder M. Westropp. (Low & Co.)

This is a handy little book, which, on account of its compendiousness, may prove welcome in these days of sketchy knowledge. We do not see that Mr. Westropp has added enough to our knowledge of the subject to justify him in writing a book on precious stones and antique gems; yet, as a compilation by an intelligent writer, who acknowledges nearly all his obligations to others, this volume is not at all unworthy of him. The man who has Mr. King's work has almost all that is worth having in the *brochure* before us, and a great deal more to boot. Nevertheless, Mr. Westropp not unfairly pulls Mr. King up now and then. See what is said on p. 60 about the use of the diamond by the Romans of old and before Pliny's day, whether or not by *adamas* they meant the diamond, or the sapphire, or neither. Pliny's *adamas* was the white sapphire, say Mr. Westropp, and, probably, a writer in the *Edinburgh Review*. By "antique gems" our author means, not works of art, but chiefly the stones used in antiquity for jewelry and the sculpturing of personal ornaments. The sculptures in these materials are introduced, if at all, incidentally in this book. Many curious questions come within the category of subjects which Mr. Westropp discusses, and of these the reader will find compendious accounts in these pages. For example, there is a very good summary of the history of the discussion and the arguments involved in the question about the true nature of the antique *murrhina*, what it was, and our author makes the well-grounded and ingenious suggestion that it was fluor-spar, being neither more nor less than the "Blue John" of the Derbyshire pits,

respecting which the people at Castleton, in the Peak, let no man nor woman have peace while he or she remains in their limits. It would be strange that one should be worried beyond measure to buy for a few shillings vases like those which Pompey bore so proudly through Rome in his Triumph over Mithridates, while Nero gave a million sesterces for a small cup of the same material. We think it was a pity Mr. Westropp did not strike out something new while he was writing this book; for example, a good deal of curious and highly interesting matter might have been added to what he has already compiled, if the histories of some of the more famous stones had been related. There is the Empress Josephine's celebrated opal, called "The Burning of Troy"; why not tell us all that is known of it. A few notes of this sort respecting gigantic diamonds are included, but many more might have been gathered. We suppose the "Talisman," which was taken in 1166 from the neck of Charlemagne, and by the clergy of Aix-la-Chapelle, it would appear most unrighteously, given to Napoleon the First, is in the possession of the Empress Eugénie; it comprised two large rough sapphires, with a portion of the true cross, and must be beyond all comparison the most interesting relic of the kind in the world. Mr. Westropp has collected some matter of this sort, and might well have given more. He reminds us that a spinel ruby, now in the English crown, was that given to the Black Prince after the battle of Najara. The sapphire ring thrown out of the window at Richmond by Lady Scroop to Robert Cary, and used as a token of Elizabeth's death to James the Sixth, now forms the centre of a diamond star in the possession of the Countess of Cork and Orrery. The sapphire alleged to have been found in the tomb of Edward the Confessor, and supposed to confer miraculous powers, is in the centre of the cross on the summit of the English crown. The largest known emerald is said to belong to the Duke of Devonshire. As a popular account, in the scantiest fashion of books of reference, the book, as we have said, will serve the reader's turn; but, undoubtedly, a great deal more might have been done with the subject, which is a large one, and embraces, not only the scientific aspects of precious stones, but their commercial values, histories, anecdotic and poetical and political, their artistic qualities, and the modes by which they are brought to light. Mr. Westropp has given a little of each of these parts of the subject, and made a readable and compact work, which is good so far as it goes.

GIFT BOOKS.

Etchings on the Loire and in the South of France, with Descriptions by Ernest George (Murray).—This is a sequel to 'Etchings on the Mosel,' by the same draughtsman, who describes himself as an architect, and etches with great precision and tact, much after the manner of architectural draughtsmen, that is, in a way which is essentially non-pictorial, and which makes no allowance for, or rather ignores, the supreme artistic elements of the subjects he has chosen, i.e., colour, chiaroscuro, and light and shade, except so far as regards a prosaic rendering of the last-named element of etching. They are, however, the essentials of etching proper, without which no representation, however excellent in other respects, can fairly be reckoned as artistic in the higher sense of the term. Apart from these considerations, the drawings before us are admirable: neat, and delicate, full of skill in touching, and highly satisfactory from their exactness. The handling is able and bright, happy in rendering the architecture, and in giving the leading features and characteristics of the subjects. The volume comprises, apart from their above-named shortcomings as etchings proper, twenty capital sketches of well-known subjects, such as the staircase at Blois, the château at Chenonceaux, timber houses at Tours, the castle at Loches, the bridge at Cahors, the towers at Carcassonne, the cloister at Arles, the bridge at Avignon, &c. The whole forms a first-class work of its kind.

MESSRS. SAMPSON LOW & Co. have sent us a handsome volume, under the title of *Flemish and French Pictures*. It is adorned with twenty admirable etchings, which have appeared from time to time in the *Gazette des Beaux-Arts*, and have been printed for this book by M. Salmon. These etchings have, we need hardly say, a much higher artistic value than the ordinary illustrations to be found in gift-books. The letter-press, which is from the pen of Mr. F. G. Stephens, consists of a clear and concise account of the history of painting in the Low Countries and in France, and the book may fairly be called one of the most satisfactory of its class.

Our Autumn Holiday on French Rivers, by T. L. Molloy, illustrated (Bradbury, Agnew & Co.).—A party of Englishmen, charmed by the Thames as seen from chambers in the Temple, conceived the idea of rowing up the Seine and down the Loire, and did so in six weeks. Their boat was of the most approved London fashion, but, as countless scrapes and not a few dangers showed, it was much too light for the service; for, until she was covered in at the bow, little way was made with her, and even then the crew were often wet, and their craft was more than once in danger of breaking up. The party started from Havre, and were towed up to Caudebec; there the boat was launched, and pulled past Rouen, Vernon, Andelys, Mantes "la Jolie," Poissy, to Paris. Before reaching Rouen, the whole party was wrecked and narrowly escaped drowning; nevertheless, with abundance of pluck, they made the best of it, and started onwards. They rowed through Paris, to the great edification of the people, and encountered the most severe of their disappointments in finding the canal to Orleans was shut for repairs. This compelled them to carry the boat, a long outrigger four, on a van to Orleans, while her crew trudged at the side, through abundance of rain. Bad weather was a sad discouragement to the voyagers; of this they had more than their share, indeed as much as would have daunted any but young fellows bent on carrying out a holiday scheme to its proper end. They descended the Loire, passed the many historic sites on the banks of that noble river, Roman, Carlovingian, Medieval, and later, all instinct with memories, and most of them precious for beauty of the most varied kinds. Beaugency, Amboise, Tours, Saumur, Angers, and other places, all supplied charms for the adventurers. At last they reached the Breton borders, and arrived at Nantes, where, rowing after dark near a lock, the Marie was rammed against a wall and came to almost complete grief. At Dinan the voyage was finished, with great satisfaction to the crew, who had stubbornly faced obstacles and discomforts which few could have borne so gaily. The story is extremely readable, and rich in descriptions of glorious scenery: quaintly told adventures abound, but so interwoven with the current of the story, that it would answer no good purpose to extract any part of the text. We recommend the book as supplying capital reading for the winter fire-side to those who can enjoy a tale of travel much better told, far fuller of incident and interest, and generally better written, than narratives of much higher pretensions. The sketches which illustrate the journey are almost invariably good: their slightness does not disprove the skill which has been boldly employed in reproducing the sentiment and the physical characteristics of numerous lovely and romantic views.

Ernest Griset's Funny Picture Book (Nimmo) contains lively and laughable, highly-coloured and vigorously comic sketches of savage life, and grotesque travellers' adventures among savages and with wild beasts. The humorous exaggerations of M. Griset's well-known mode of designing are rife here, and quite rich enough in spirit and funniness to sustain his reputation. The volume comprises four legends, 'A Funny Book about the Ashantees,' 'The Brothers Bela: their Marvellous Adventures in Central Africa,' 'Three Youthful Mariners,' being an enlarged version of 'Little

Billee,' and the last is an English Rowboat. Lofie (M. coloured a we cannot tions.—1 Drawing Rev. W. J. coloured la and, apart pose to w press comp of the p tures, and we Lever Ben Nevil by Rosa I and colour pictures, n signed with which are e of these po prise. T books of t we have Beautiful Boes, with The Funny mendable i probably t Little F sell, Petter signed for their e them. T merit, som number are work will b

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Billee, and a 'Book of Funny Beasts,' of which the last is the least enjoyable.

English Lake Scenery, from Drawings by T. L. Rowbotham, with a Text by the Rev. W. J. Loftie (Marcus Ward & Co.), consists of highly-coloured and rather gaudy landscapes, of which we cannot speak highly, with readable descriptions.—*Picturesque Scottish Scenery*, from Original Drawings by T. L. Rowbotham, compiled by the Rev. W. J. Loftie (same publishers), contains highly-coloured landscape pictures, printed in fervid tints, and, apart from this, good enough for the purpose to which the book is devoted. The letter-press comprises antiquarian and romantic notices of the popular views represented by the pictures, and deals with Linlithgow, Lochs Katrine and Leven, Doune and Kilchurn Castles, and Ben Nevis.—*Puck and Blossom: a Fairy Tale*, by Rosa Mulholland, with Illustrations in gold and colours (same publishers), contains pretty pictures, nicely coloured and tastefully gilt, designed with flowers and figures of children, all of which are excellent, and a nice little novel. Both of these portions of the volume are worthy of much praise. They form one of the best children's books of the season. From the same publishers we have received *Whittington and his Cat*, *Beautiful Pictures for the Young*, *The Camptown Races*, with music, *Here We Are Again!* and *The Funny Little Darkies*, all of which are commendable in their differing modes. The second is probably the best.

Little Folks: a Magazine for the Young (Casell, Petter & Galpin).—This small volume is designed for little folks, and its text supplies matter for their edification which may be profitable to them. The illustrative woodcuts are of unequal merit, some being tolerably good, the greater number are far from being so. On the whole, the work will be acceptable.

MR. LINNELL'S PICTURES.

13, King Street, St. James's, Dec. 21, 1874.

I HAVE deferred answering Mr. Redgrave's letter until I had seen Mr. Linnell, who assures me that the 'Piping Shepherd,' painted for me in 1872, is unique in composition, treatment, and title. The "undoubtedly original" picture belonging to Mr. Redgrave must, therefore, have been re-christened at some period, and is probably known to Mr. Linnell under another name. If Mr. Redgrave will favour me with a visit, however, I can show him the copy of my 'Piping Shepherd' (which has been left in my charge by one of the unfortunate victims of the late frauds); and I am permitted to say that Mr. Linnell will also be happy to compare notes with him. I am sure he will find that the two works are totally dissimilar. Mr. Redgrave has misinterpreted the obscurely worded paragraph in my first hastily-written advertisement.—'The Mountain Shepherds' and 'Timber Waggon' (both painted in 1870) were never in my possession. I regret to say that it is only from October, 1871, that I can date the commencement of a most satisfactory business connexion with the great painter, since which time I have fortunately succeeded in obtaining nearly all his works. As I have already trespassed too much on your valuable space, I cannot now enter upon the question of the Linnell forgeries. At some future time, if permitted, I may submit to your consideration a further letter upon a subject which has created much attention of late among all who are sincerely desirous of preserving the integrity of precious works of art. EDWARD FOX WHITE.

A CORRESPONDENT writes:—"There seems to be a curious controversy about who has John Linnell, senior's, genuine pictures just now.

"1st. Mr. White advertises four pictures in circulation, and declares them to be 'vile copies,' and believes only himself and a firm in Glasgow have any Linnells for sale.

"2nd. Mr. Tooth, immediately afterwards, advertises five other genuine pictures by John Linnell, senior, for sale (and I should say many

more genuine Linnells are at present in the trade).

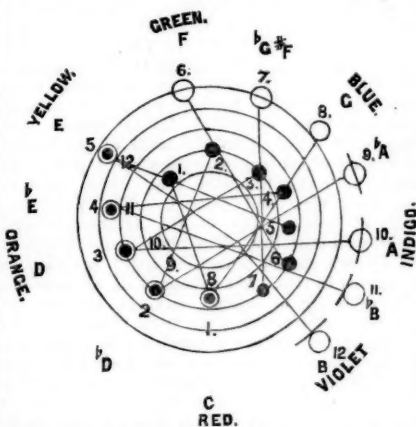
"3rd. Mr. Redgrave declares the 'Piping Shepherd' to be in his possession since twenty-five years, and says the one now advertised can only be a replica of his own.

"Mr. White, in his advertisement of to-day, says 'the vendors are known.' Since such is the case, why don't the purchasers come forward to denounce the former, and then, having those facts in hand, compel the 'culpable' to refund the money, and to give up the 'forgeries' to be destroyed, or put at the artist's (Mr. Linnell's) disposal."

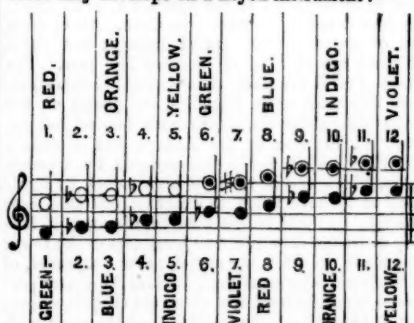
TONES AND COLOURS.

I HOPE you will kindly insert in the *Athenæum* a few remarks on the above subjects, showing how Tones and Colours develop by the same laws, the one corroborating the other. I appear to have arrived at nearly the same result as Mr. W. C. Thomas. I will quote part of a letter from him, which appeared in the *Athenæum* of August 15. "Every gradation on one side of a certain mean point is the complementary of its corresponding and opposite gradation on the other." "Every gradation is, together with its opposite and corresponding one, a compensating pair." If Mr. Thomas does not mean to express that it is exactly opposite in the circle, but only on the opposite side, I agree with him entirely.

In the following diagram the consecutive lines of the circle express the bars of a musical clef. Round the circle (not placing them exactly according to degrees) are the twelve tonics, and the lowest tone or parent which each develops. The tonics are put thus ○; the parents ●; the tonics that become parents ○. The tonics veer in one direction, the parents in the opposite direction:—



The circle of the tonics and their parents in the order they develop on a keyed instrument:—



The first seven tonics and their parents complete a circle of the parent tones of the twelve tonics from F to E; F and F sharp, the sixth and seventh tonic tones, being repetitions an octave higher of the parents of the first and second tonics, G flat as parent becoming F sharp as tonic. By this arrangement the first five tonics become parents of the

last five tonics, and by repeating the sixth and seventh tonics, we gain a circle of the twelve tonic tones from C to B, the eleventh and twelfth tonic tones being repetitions an octave higher of the parents of the sixth and seventh tonics; the first circle beginning with F and ending with E, the second circle beginning with C and ending with B:—



The "multequivalency" of tones and colours are endless; the smallest imaginable point in the circle has its complementary and corresponding gradation, forming a compensating pair, which develops their own harmony. I wish I could enter upon the mechanical power which is shown by each of the twelve tonics and the octave of the first tonic developing in succession; but I feel that this would make my remarks too lengthy; I will, therefore, only add that if you colour the notes of any good music according to the foregoing laws you will see the harmony. F. J. H.

NOTES FROM ROME.

Rome, December, 1874.

THE fashionable season in Rome has commenced rather earlier than usual this year. Many families have arrived and others are coming in fast; many of the hotels are full, but few lodgings are taken. Probably the season will be much like the last; there will be a great number of visitors, but few will stay out the whole season. It is observed that the Americans are not so numerous as usual. Archaeology seems to be again the order of the day: the British and American Archaeological Society has already commenced its proceedings, with their President, Lord Talbot de Malahide, at their head. The subject for the first week was the Colosseum. There was first a visit to the building itself, to examine all the details and the recent important excavations, under the guidance of Mr. J. H. Parker, who led a party round the building, and explained it to them in an interesting manner. Mr. Parker denies that this great building was all built in ten years, as is commonly said, and says there is no historical evidence of this. The author cited in proof of it is Suetonius, who only enumerates among the works of Vespasian the Amphitheatre. But what is the meaning of Amphitheatre? It is *Circum Theatrum, around the Theatre*, and can only mean in this case the magnificent corridors and arcades and front of the Flavian Emperors built round the Theatre of Nero, which contained his Stagnum Navale or Naumachia, or place for mock naval fights, and over it the wooden floor of the stage, full of trap-doors and covered with sand, wherefore this stage was called the Arena; on this the athletes wrestled, and this was the gymnasium of Nero. On this Arena also the hunting of wild beasts took place. The animals were brought from the Vivaria, where they were kept in wooden cages, which were sent up in lifts to the trap-doors; and as the top of the cage was opened with the trap-door by a cord from below, the animals, thus at liberty, leaped up on to the floor through the sand and, appeared to the people to "leap out of the earth." The whole of the large space in the centre of the building is subdivided by walls, one object of which was to carry the enormous boarded floor. But the chambers and passages between the walls were used for various purposes connected with the machinery of this great theatre. These walls have been much patched and repaired at different times after the numerous earthquakes from which Rome has suffered, and it is not possible to explain them all in a satisfactory manner until the whole is excavated; still a great deal can be made out, and was well explained by the lecturer. In one part, near the south-east end, two walls of cut stone, of the time of Nero, parallel to each other, remain perfect. In this are vertical grooves, for the lifts to slide up and down, and in connexion

with each lift is a small recess, cut in the wall, for the counter weight to work in. The original pavement remains; it is of brick, arranged in the herring-bone fashion, which was usual in Rome during the first three centuries. This pavement was twenty-one feet below the boarded floor, which was level with the foot of the Podium, to which height likewise the earth had been filled up to the top of the walls. Under each lift in the pavement is the socket for a pivot to work in, belonging to a windlass for winding round the cords when the lift was pulled up to the floor above. Behind each lift, and under the Podium, is a small chamber, apparently a den for a wild beast, with just room enough for it to pass into the cage on the lift. In other parts this arrangement is less perfect, but there are remains of them. At the extreme south end is a long passage, leading out under a series of square-headed openings, like doorways, to the exterior of the great building, in the direction of the church of S. Clement. Another similar passage, which had been excavated some years previously, and is usually called the Passage of Commodus, being on the side next the Cælian, is found by the more recent excavations to turn to the left when it reaches the outer wall, and it appears to run into the long passage near its outer end. Under this long passage is a great drain for water. The level of the pavement of the passage is three feet above that of the interior of the building, and at the inner end is an original iron grating, to prevent anything being carried out by the rush of water when it was let off from the canals for the sham naval fights. The lecturer quoted a passage from Dio Cassius, in which he describes a scene at which he was present, when the Emperor Commodus first wrestled with the athletes in the arena, then witnessed a wild beast hunt, and amused himself with slashing off their heads with a scimitar with his left hand, still on the arena or stage; then ordered the boards to be removed, the water to be let in, and witnessed a naval fight; when tired of that, he ordered the water to be let off and the boards to be replaced, and had a grand supper on the arena. Similar scenes are mentioned at the time of the dedication by Titus, but less minutely described. It is also mentioned that at the time of the dedication there were naval fights in the old Naumachia, which could only be those of Nero on the same spot, old in comparison with the great new corridors which were then dedicated. The brick arches of Nero, belonging to his galleries for spectators, are cut through, in almost every instance, by the great stone piers of the arcades built up against them, and the vertical joints between them are often some inches wide; also the brick galleries and the stone arcades are not bounded together. There are channels for water, brought from the aqueduct in the corridors, perfect in many parts; and the lecturer said that the water was brought in open channels, not more than a foot deep, on the top of the colonnade represented on the coin of Titus struck at the time of the dedication. He showed, also, slight remains of a reservoir of water at the level of the top of the brick arcade and gallery opposite to the Cælian, and the remains of two piscines of the aqueduct, one of the time of Nero, the other of Alexander Severus.

On Friday evening, the lecture was repeated with more historical details, references to authorities, and illustrated by photographs of all the objects mentioned. Lord Talbot was in the chair, supported by the American Minister. The English Minister was unwell, and not able to attend. On Monday, there was a *Conversazione* on the same subject, at which Mr. Parker, Mr. Hemans, and Mr. Tighe were the speakers. The latter was the most important, and he illustrated his subject with a number of coins, which were handed round, some of which are curious. There are some views of the interior of the building, one of which shows that the arena was not low down, but level with the Podium. Another series shows on the reverses the different wild beasts that were exhibited, among which were a camel-leopard, an antelope, and

a unicorn. Those of Vespasian and Titus show the building as then only of two stories, as Mr. Parker had said in his lecture. The upper story was at first built of wood only, on the top of the great corridors and arcades. This was burnt in the time of the Emperor Macrinus, having caught fire from lightning, and was then rebuilt in stone. This rebuilding, with the repairs of the interior, which had also been much damaged, took more than a century; and Mr. Parker naturally asked, if only the upper story took a century to build, was it possible to believe that all the rest of this enormous structure was built in ten years? He also remarked that the theatre for the wild beasts-hunts and the Gymnasium and the Stagnum Navale are mentioned as belonging to the great Palace of Nero, and there is no other possible site for them but the one he had shown.

ITALUS.

P.S. Since this was written, in the excavations of the Colosseum, in the two walls of the central passage, at the south end, a sloping wall has come to light on each side, on which evidently the wooden framework was fixed that now lies on the pavement below. The only use of this would be for the vessels to glide down gently with a rush of water from the two canals above when the water was let off in order to replace the boards of the arena, as Mr. Parker had said.

CAEN.

CAEN is a city remarkable for the beauty and dignity of its towers and spires. Foremost among them is the glory of the otherwise commonplace church of St. Pierre, an edifice that shares, though in a less degree, the discredit attaching to St. Eustache's church in Paris, of showing how the loveliness of Gothic architecture has been degraded by being incrustated with ornamentation, the motive of which is utter foolishness. The restoration of St. Pierre's church, Caen, is now so nearly completed that the scaffolding has been removed from the north-western angle of the building, and the church stands, with one exception, freed from the squalid houses, which for several centuries have environed it so closely that they were attached to the walls of the sacred edifice, on which one generation spent prodigious sums, to make beautiful that which another hid from view and defaced. The Vandalism was, of course, that of the seventeenth and eighteenth centuries. The replaced mouldings of St. Pierre's church remain in block, probably to be carved *in situ*. We deprecate on all occasions the replacing of injured carvings, because the process is destructive to the truth of architectural remains; and we are persuaded that a time will come, when the enormous mischief which has been perpetrated in this way will be evident even to those who now seem to see no harm in it. The people who permitted it at Exeter, Lincoln, St. Etienne in Caen, Notre Dame in Paris, Wells, and wherever else it has been allowed, have not attained to a true knowledge of, or reverence for, art. There are four desecrated churches in Caen. All of them are of extreme and varied beauty; but three of them are in need of more or less care. The finest of all is the noble round-arched Gothic structure dedicated to St. Nicholas, and placed on the height just above the Conqueror's famous foundation, St. Etienne, or the Abbaye aux Hommes. St. Nicholas's tower is surmounted by a pretty spire, which seems to have been struck by lightning or to have fallen to decay on one side, near the top, and will before long topple over, if it is not cared for. The supreme loveliness of the tower has made the work the model, never surpassed, of countless similar structures. Besides the church possesses beautiful semi-domed eastern chapels, respectively belonging to the transepts and the choir, with roofs of solid stone pierced by eyelets of quaint device. The treatment of the exterior of these stone roofs is characteristic; and the arcades on the walls below these roofs, the strings and dentels are also worthy of notice. This church is at present a store for the fodder of cavalry horses. The church of St. Etienne le Vieux, now occupied

as a wood-store, vibrates as an old man chaps bavin on the floor of the aisle. The old church of St. Sauveur is now the Halle aux Blés of Caen, and its strong vaults echo to the tread of sack-laden porters and the talk of market people. On the other side of the town, close to the Abbaye aux Dames, is the rather late, now abandoned church of St. Gilles, used as a workshop by a carpenter, whom we found making a gigantic *calvaire*, and, of such is this generation, decorating the angles of the stem with a common reed moulding, which he economically affixed with iron screws, and did not cut out of the solid. St. Gilles has a fine and simple tower. The Abbaye aux Hommes, i.e. l'Eglise de St. Etienne, and the Abbaye aux Dames, i.e. l'Eglise de Ste. Trinite, the church of St. Pierre, have been "restored" in the stringent French fashion; but the interesting church of St. Jean, in the street of that name, has escaped this fate, and possesses several noteworthy features, of which we may especially mention the internal decoration of the tower over the crossing.

Fine-Art Gossip.

THE portrait of his son, by Mr. Holman Hunt, which we mentioned some months ago as partly occupying this artist, represents the lad of eight years old returning on a field path, carrying a bird's nest with young, which he has just rescued from a mower's scythe; the mother bird hovers overhead, and the boy is gleefully racing over the grass, looking upwards; his long fair hair hangs in full masses over his shoulders.

MR. LEIGHTON will probably contribute to the Royal Academy, with other pictures, the enlarged version of his charming study of the interior of a mosque at Damascus. Of the original only we are at liberty to speak now, and cannot hesitate to say that it is a most exquisite study of colour, rich in superb tints, yet marvellously lovely in its delicate silveriness. Also a portrait of an Italian damsel in a green dress, bust or nearly half-length: this is not merely a portrait, but a study in colour and the subtler harmonies of tone. Mr. Leighton will, doubtless, exhibit other works. Of late he has been occupied in arranging pictures in the approaching Winter Exhibition of the Royal Academy, and partly engaged in working on his model of a life-size statue.

WE have to record the death, on the 8th instant, of Baron Wappen, the Belgian court and historical painter, who educated numerous pupils, some of whom have achieved considerable reputation. This event took place in Paris. The artist was seventy-one years old, and for his personal qualities highly esteemed in his own country. The Bavarian animal and genre painter, Karl Hees, died lately at Munich, aged seventy-five years.

THE picture by Hogarth, representing 'Strolling Attresses Dressing in a Barn,' which is reported to have been burnt on Friday of last week at Littleton House, near Staines, is well known to have been originally sold to Mr. Francis Beckford for 27l. 6s., and by him returned to Hogarth, and sold again by the painter to Mr. Wood, of Littleton House, for the same sum. The circumstances of the latter sale were connected with Hogarth's peculiar and infelicitous modes of getting rid of his pictures. By printed proposals, dated Jan. 25, 1745, he offered to the highest bidder the six pictures known as 'A Harlot's Progress,' the eight pictures of 'The Rake's Progress,' the four representing 'The Four Times of the Day,' and that representing 'A Company of Strolling Attresses Dressing in a Barn.' The painter insisted on conditions under which biddings were to be made and received, to say nothing of other obstacles interposed by him, which would have been sufficiently powerful, under other circumstances, to have forbidden a sale altogether, and which were sufficient to reduce the biddings to the lowest degree, whether as regards their number or the respective amounts. The several pictures were disposed of, February 28, 1745, at Hogarth's house in Leicester Square, and, to the artist's immense mortification:

'A Harlot's Progress,'—of "brought 20l. 'Strolling Attresses Dressing in a Barn,'—of "At the same time, as the be completed Battle of the ticket for these paint for Hogarth did not know works. When the auction house, occur our right of before 1738 of the London announcing representing 'Noon,' 'Evening of Strolling Play in a Barn' time of the delivery Prints already Golden Hosiery are taken over the each Print. Hogarth's famous five of has now des

On the 2nd of the Port A ceremonies, close to the venient. T ment has been deserves all

We have a common p representing 'The Meeting Waterloo,' p at Westminster otherwise, contended for p randum of stereochrom will be unse

The Acad two premi design for a lyrical drama

The eleva has been pu Tirana' of artistic engra works are p tern), the fre also the wo 'Hasta Ma Torres and is moderate.

The Great T & Son.) Description Emile Sinl Opera-Bouffe (Cramer & Opera-Bouffe Library. The Miller Songs. By English Ball Hatton. (Mr. CROWE composers w criticisms, no

'A Harlot's Progress,' fetched 14 guineas, per picture, — 'The Rake's Progress,' 22 guineas, per picture, — of 'The Four Times of the Day,' 'Morning,' brought 20 gs.; 'Noon,' 37 gs.; 'Evening,' 38 gs. — 'Strolling Actresses,' fetched 26 gs. — total, 427l. 7s. At the same time the six pictures of 'Marriage à la Mode' were announced as intended for sale, "as soon as the plates then taking from them should be completed." The etching known as 'The Battle of the Pictures,' by Hogarth, constituted the ticket for the admission of persons to bid for these paintings in the manner above referred to, for Hogarth took care to exclude any one whom he did not know from all opportunities of buying his works. What appears to be part of the room where the auction took place, i. e., a chamber in Hogarth's house, occurs in 'The Battle of the Pictures,' on our right of the design. The picture was painted before 1738, as appears by an advertisement in the *London Daily Post*, Jan. 23, in this year, announcing the publication of "four large plates," representing, "in a humorous manner," 'Morning,' 'Noon,' 'Evening,' and 'Night'; and 'A Company of Strolling Actresses dressing themselves for the Play in a Barn,' 'Half a Guinea to be paid at the time of subscribing, and half a guinea more on the delivery of the Prints. The Pictures and those Prints already engraved, may be viewed at the Golden Head in Leicester Fields, where subscriptions are taken in.—Note, after the subscription is over the price will be raised to four shillings each Print.' Fire, always specially injurious to Hogarth's fame, having at Fonthill, in 1755, consumed five of the pictures of 'A Harlot's Progress,' has now destroyed another of his masterpieces.

On the 29th of October last the first stone of the Port Adelaide Institute was laid with due ceremonies, a site having been granted which is close to the Custom House, and otherwise convenient. The new Society by whom this establishment has been brought into existence demands and deserves all our good wishes.

We have received from the Art-Union of London a common print from the engraving by Mr. Stocks, representing Maclise's picture in water-glass of 'The Meeting of Wellington and Blucher after Waterloo,' painted on a wall of the Royal Gallery at Westminster. It appears to be too black; but otherwise, considering that the publication is intended for popular use, it is an acceptable memorandum of a picture which, until the film of stereochrome now obscuring its surface is removed, will be unseen of man.

THE Academy of San Fernando (Madrid) offers two premiums—one for the best architectural design for a fine-art school, and one for the best lyrical drama in Spanish.

THE eleventh part of a collection of etchings has been published in Madrid, and comprises 'La Tirana' of Goya, etched by B. Maura (whose artistic engravings of some of Velasquez's grandest works are probably unknown to English collectors), the frescoes of San Antonio de la Florida, also the work of Goya, etched by Galano, and 'Hasta Mañana' and 'Hostilidades,' the works of Torres and Martinez Espinosa. The subscription is moderate.

MUSIC

The Great Tone-Poets. By F. Crowest. (Bentley & Son.)

Description Succincte de Plusieurs Opéras. By Emile Sinkel. (Bruxelles, M. J. Poot et Cie.)

Opéra-Bouffe Cabinet. Edited by H. B. Farnie. (Cramer & Co.)

Opéra-Bouffe Series. — The Popular Musical Library. (Metzler & Co.)

The Miller and his Men. By F. C. Burnand. Songs. By Arthur Sullivan. (Cramer & Co.)

English Ballad Operas. Edited by Oxenford and Hatton. (Boosey & Co.)

MR. CROWEST'S magazine articles upon certain composers were not sufficiently remarkable as criticisms, nor did they afford information novel

enough to justify their author in collecting them into a volume called 'The Great Tone-Poets.' The author, or rather compiler, of the "short memoirs of the greater musical composers" includes in his list, Bach, Handel, Gluck, Haydn, Mozart, Beethoven, Spohr, Weber, Rossini, Schubert, Mendelssohn, and Schumann. There are copious biographies of all these musicians, with the exception of the two last-mentioned; and Mr. Crowest's notices of Mendelssohn and Schumann are too meagre to forestall the interest of the works which are expected from the son of the former and from the widow of the latter. Mr. Crowest, to season his articles, has printed some loose gossip about some of his Tone-Poets, of which the accuracy is questionable. The tabular statement of the leading incidents of the lives of the composers at the end of each notice in Mr. Crowest's volume will be found useful for reference.

The little volume of operatic notices by the Belgian author is interesting, inasmuch as the description of the various lyric dramas by Meyerbeer, Rossini, Halévy, and Herr Wagner is more general than technical. M. Sinkel states in a short preface that his intention is to explain to young amateurs the prominent points of the 'Africaine,' the 'Huguenots,' 'Le Prophète,' 'Robert le Diable,' 'Guillaume Tell,' and the 'Tannhäuser,' by summarizing the librettos and the scores, and thus enabling his readers to comprehend the intentions of poets and composers before hearing the works performed. We think, however, the perusal of his able notices will be interesting and instructive to artists as well as to novices. Analytical programmes written on the system of M. Sinkel are rare in this country; and the besetting sin of a musical analyst is that he will revel in the grammar of art. Now that style of writing is not required by a professional reader of a concert programme: he does not want such a pilot to distract his attention from the performance. It would be just as absurd in criticizing Shakespeare to parse his writings, or in judging a painting to describe the mixture of the colours used by the artist on his pallet. The tyro reading a concert analysis cannot comprehend the technical slang. General information as to the origin of a composition, the date of production, the particular circumstances under which it may have been given to the world, and a poetical and even sentimental speculation as to the intentions of the composer, are intelligible and interesting, but a grammatical description excites the ridicule of the thorough musician; descriptive writing is valuable, but technicality is useless when it goes beyond the supply of leading themes or special episodes. If musical instruction is to be conveyed, it ought not to be crammed into analytical programmes. M. Sinkel is quite free from the schoolmaster's air of dictation and the professor's theorizing. He takes the story, epitomizes the libretto, and shows how the composer has been influenced by the situation and where the poet has been defective; and, after following the incidents and the numbers of the score, he sums up the facts and notation bearing upon the general result from a social and philosophical point of view. There is nothing servile or extravagant in his admiration of the operas we have cited, and he is thoughtful and argumentative when pointing out faults, whether in the librettist or the musician. If we cannot endorse all his views, we feel that he strives to be impartial and independent. The review of Halévy's 'Juive' is excellent. If audiences here had read such a calm and dispassionate analysis, when that masterpiece was produced at Covent Garden Theatre, the work would be still in the *répertoire*, as it deserves to be.

The increasing love for amateur acting and singing has created a demand for copies of works containing the libretto, stage directions, and music for the special use of the private performers in the drawing-room. Metzler & Co.'s *opéra-bouffe* series, containing the operettas of Offenbach, Hervé, Roubillard, Legoux, &c., are printed in good clear type, with directions as to the scenery, costumes, and properties; even the time of repre-

sentation is indicated. 'A Fit of the Blues,' by Roubillard, is the last issue.

Cramer's 'Opéra-Bouffe Cabinet,' edited by H. B. Farnie, contains the 'Barber of Bath,' by Offenbach. Mr. F. C. Burnand's version of the 'Miller and his Men,' with songs by Arthur Sullivan and Mr. J. Simpson.

The volume of 'English Ballad Operas' contains the 'Beggars Opera,' by John Gay; 'No Song no Supper,' by Storace; 'Rosina,' by Shield; and 'Love in a Village,' by Isaac Bickerstaff. What a flood of recollections springs up at the mention of these works amongst frequenters of the English Opera-house in the days when Miss Stephens (the Dowager Countess of Essex), Mrs. Dickens, Miss M. Tree, Miss Paton, Miss Beaumont, Miss Goward (Mrs. Keeley), Miss Povey (Mrs. Knight), Madame Vestris, Miss Rainforth, Miss Romer, Braham, Sapio, Wood, Isaacs, Wilson, Templeton, Pearman, and other celebrities, were included in the casts. And what a mine of melody is to be found in the old English operas—how earnest the tune compared with the mawkish sensibility prevalent in the modern ballad! This edition of our old British operas should be in the hands of the amateurs of the period seeking for a genuine air to sing or to haunt the ear. Mr. John Oxenford prefaces the operas with a record of the origin of the works, and their casts up to the latest dates; while Mr. J. L. Hatton has written new symphonies and accompaniments in a thoroughly artistic style. This edition of 'English Ballad Operas' is a worthy pendant to the Royal Collection of Italian, French and German works, published by Messrs. Boosey & Co. at such cheap prices, and edited so carefully and conscientiously.

THE HANOVER SQUARE ROOMS.

THE final programme, in the Queen's Concert Rooms, Hanover Square, on Saturday evening, the 19th of December, 1874, fell to the lot of the students of the Royal Academy of Music, assisted by artists who received their musical education in that institution. The present holder of the freehold, Mr. R. Cocks, the music publisher, has let the premises on a long lease to a club. The site was formerly called Mill Field, on which a mansion was built, that, in 1774, passed by purchase from the Earl of Plymouth to Viscount Wenman, who sold the premises to John Andrea Gallini, John Christian Bach, and Charles Frederic Abel. These musical men erected the first Assembly Room in 1774. In 1776, M. Gallini, a dancing-master, became the sole proprietor, who enlarged the rooms. Gallini married a daughter of the Earl of Abingdon. He was Swiss by birth, and taught the children of George the Third dancing. J. C. Bach was the eleventh son of the famed J. S. Bach. C. A. Abel was a German professor, who played the viol da gamba. Bach and Abel's concerts, sustained by Lord Abingdon, who was a flute-player, after a time failed; and they were carried on from 1785 to 1793 by the profession, until the formidable opposition organized by Salomon, who engaged Haydn to compose for and conduct the concerts. It is to Salomon, a violinist, who was born in Beethoven's town, Bonn, we are indebted for the great symphonies of Haydn, known as the Salomon set. In 1796, Salomon brought out John Braham, the great tenor, who sang at the theatre, Goodman's Fields, as Master Abraham. Sir George Smart began at Salomon's concerts as a violinist, in 1794, and won the favour of Haydn by beating the drums when the regular player was absent. Haydn's first work in London was performed March 11, 1791. The Ancient Concerts, which were first begun in 1776, at the Tottenham Street Rooms (now the Prince of Wales's Theatre), were taken to the Hanover Square Rooms in 1804, and lasted until 1848, when they ceased; the Directors of the final programme being the late Duke of Wellington and the late Earl of Westmorland. The Philharmonic Concerts were commenced in the Argyll Rooms, in 1813; but when these were destroyed by fire, they were removed to the Hanover Square Rooms, where the annual performances were

continued, until transferred to St. James's Hall. Mr. Cocks bought the freehold in 1845, at the auction after the decease of the Misses Gallini. The premises were altered and newly decorated, and were re-opened in 1862, with Mr. Henry Leslie's Choir. The Royal Academy of Music had their chief concerts in the Rooms from 1823. A locality in which Haydn, Spohr, Lindpaintner, Meyerbeer, Rossini, Mendelssohn, Berlioz, Sir G. Smart, Sir Henry Bishop, Moscheles, Sir Michael Costa, Sir J. Benedict, Sir W. Sterndale Bennett, Herr Wagner, Cipriani Potter, Charles Lucas, Mr. John Barnett, Dr. Crotch, Grentorex, and other eminent professors, have conducted or accompanied; in which Paganini, Ernst, Sivioli, Joachim, Henry Blagrove, Liszt, Thalberg, Rubinstein, J. B. Cramer, Madame Schumann, Mrs. Anderson, Madame Dulcken, Madame Oury, Madame Arabella Goddard, Neate, Spagnoletti, Mori, Lindley, Dragonetti, and other celebrities have played; and in which such singers as Catalani, Storace, Malibran, Grisi, Fodor, Persiani, Camponese, Stephens, Tree, Paton, Sontag, Jenny Lind, Salmon, Sainton-Dolby, Pasta, Sheriff, Stockhausen, Thillon, Vestris, Viardot, Hawes, Tietjens, A. and M. Williams, Bishop, Brambilla, De Begnis, Caradori Allan, Novello, Dickens, Mason, Ney, Parepa, Pyne, Lockey, Sims Reeves, Shaw, Abraham, Ambrogetti, Sherrington, H. Phillips, Balfé, Donzelli, Rubini, Lablache, Tamburini, Gardoni, Ivanoff, &c., have been heard, naturally recalls a vast array of musical incidents, of more than ordinary interest. The best room for musical sound has now ceased to be used for concerts. On the scheme of last Saturday, executed by novices principally, it would not be fair to dwell. Mr. G. A. Macfarren's cantata, 'Christmas,' and his part-song, 'Ye spotted snakes,' were performed. Miss K. Steel played Sir W. S. Bennett's Impromptu in E, Op. 12, and Allegro Grazioso, Op. 18; and Mr. H. Guy sang the tenor air from 'The Woman of Samaria,' 'His Salvation is nigh them that fear Him'; and the trio from the 'May Queen,' 'The hawthorn in the glade,' was sung by Miss N. Goode, Mr. H. Guy, and Mr. Ap. Herbert. A part song by Mr. Walter Macfarren, who conducted the concert, 'Hunting,' was given by the choir. Mr. A. H. Jackson's MS. Capriccio, in D minor, was the single specimen of composition by a student. Sir W. S. Bennett, the Principal of the Academy, and the brothers Messrs. G. and W. Macfarren were pupils thereof. Miss Jessie Jones, Miss Mary Davies, and Mr. H. Guy, vocalists, are now on the artistic world. The pupils who took part in the programme were the Misses M. Duval Reimar, Bolingbroke, Barkley, singers; Mdlle. Gabrielle Vaillant, violinist, pupil of M. Sainton; the Misses Bucknall, Conolly and A. Curtis; and Mr. W. Felton and Mr. E. Fanning pianists; the works executed being by Spohr, Mendelssohn, J. S. Bach, Schubert, Schumann, and Beethoven.

'ISRAEL IN EGYPT.'

December 16, 1874.

In your notice of 'Israel in Egypt' at Albert Hall you censure the performance of 'The Lord is a man of war' by the chorus (tenors and basses, not "basses" only) with several very hard words, and you go on to ask what would have been the outcry against Sir Michael Costa if he had done such a thing at the Sacred Harmonic Society. But it is a curious thing that this very change was made, or contemplated, at Exeter Hall. Those who were concerned in the Handel Festivals know that for the Festival of 1865 it was proposed that 'The Lord is a man of war' should be sung by the chorus; and the chorus parts were actually printed and supplied, and rehearsed by the "London Contingent."

Surely a great deal is said just now against arrangements and adaptations and additional accompaniments, and other means of suiting music to the increased space of our concert-rooms, which in a few years time will seem unreasonable and extravagant. Sebastian Bach's adaptation of the sixteen Violin Concertos of Vivaldi (a very pro-

minent person of that time) for harpsichord, and even for organ, if published now would (or in consistency ought to) be condemned by the majority of critics. And yet Sebastian Bach knew what he was about. If the scoring of a wind-band composition for full orchestra be a crime, is not the reverse an equal crime? and yet this goes on daily, and there are even "journals" kept up solely for the publication of such adaptations, and not a word said. The original score remains in both cases, and can always be reverted to, just as Handel's score of the 'Messiah' can be, supposing we get tired of Mozart's additional accompaniments. Can any change in instrumentation or effect be greater than that involved in playing music (such as Bach's forty-eight Preludes and Fugues) written for a clavier on a modern grand piano?

* * Mr. Grove should have added that the vandalism was not perpetrated, and that Sir Michael Costa was, and is, totally opposed to the conversion of the duet, 'The Lord is a man of war,' into a chorus for the bass voices. He would object equally to the singing of 'Rejoice greatly' by all the sopranos, 'He was despised' by the contralto body of voices, and 'Comfort ye' by all the tenors. We quite concur with Mr. Grove, however, that it is absurd to fix a hard-and-fast line as regards "editing" of ancient works, or even, indeed, of modern ones; and we have found that the uncompromising protestors against "arrangements and adaptations" have been the greatest offenders, despite their virtuous indignation against meddling and muddling, for they have freely indulged in the practice, commonly called "purifying a text." If editors are bound by limits and restrictions, they have also rights and privileges in dealing with scores.

CONCERTS.

It is a pity when the Directors of the Crystal Palace step out of their way to introduce oratorio at the Saturday Concerts, the specialties of which have been the excellence of the orchestral performances, and the introduction of a new and wide repertoire of works by masters living as well as dead. The production of 'Hagar,' at the Three Choir Festivals, in the Hereford Cathedral in 1873, was a compliment paid to the Precentor, the Rev. Sir F. A. G. Ouseley, Bart., the Professor of Music in the Oxford University; but there are not artistic grounds sufficiently strong to justify the performance of the oratorio at Sydenham, even with such competent solo singers as Mesdames Alvsleben, E. Wynne, Spiller and Patey; Messrs. Cummings, Dudley Thomas, Howells and Patey; and with Dr. Stainer at the organ, and Mr. Manns conductor. As our opinions of 'Hagar' were given in the *Athenæum* of September 13, 1873, No. 2394, there is no temptation to repeat them now. It is the well-studied composition of a musical scholar of the English Cathedral school, "an oratorio to be respected, if not precisely to be loved." There is much to admire in the thirty-three numbers of the score, if there be nothing that excites enthusiasm; but we may add, the subject is a strange one for musical illustration, and is not pleasant to dwell upon.

The programme of last Saturday's Popular Concert in St. James's Hall comprised Schubert's Ottet for stringed and wind instruments, Beethoven's so-called Moonlight Sonata, and Mendelssohn's Sonata in B flat, for pianoforte and violoncello. Dr. Von Bülow was the pianist; MM. Straus, L. Ries, Zerbini, Piatti, Reynolds, Lazarus, and Winterbottom the other executants; with Miss L. Braham, vocalist, and Sir J. Benedict, conductor.

The 'Messiah' was the oratorio in the Royal Albert Hall on the 24th inst. The singers announced were Mesdames Lemmens, A. Williams, and Patey, Mr. V. Rigby and Signor Agnesi. Mr. Sims Reeves has been unable to sing for some days, but his re-appearance is promised for the 26th inst., when there will be two concerts, morning and evening.

Musical Gossip.

WE had hoped that the Rophino Lacy days of operatic interpolation and mutilation had passed away; the revival of the practice is to be regretted even at the Holborn Amphitheatre, of which Mr. Hollingshead, of the Gaiety, is now the director. There is no more charming opera in the Rossini repertoire than 'La Cenerentola.' Why the work was not produced last Saturday in its integrity, we are at a loss to conceive, for the Gaiety operatic troupe now in Holborn is strong enough to ensure a respectable, if not a brilliant, interpretation of the melodious Rossinian score. We are sorry to see a sound musician like Herr Meyer Lutz engaged in the task of mixing such an operatic melody, for the gleanings were not confined to 'Cenerentola,' but were made from operas by other composers.

M. OFFENBACH's new opera, 'Whittington and his Cat,' will be produced this evening (the 26th) at the Alhambra. This is the first time that the champion of *opéra-bouffe* has composed a work expressly for this country.

MR. AND MRS. GERMAN REED resume their amusing musical entertainments at the St. George's Hall this afternoon (Saturday) and evening, with the production of a comic opera, 'The Three Tenants,' the libretto by Mr. Gilbert a'Beckett, and the music by Mr. F. H. Cowen.

WHAT is styled an "operatic incongruity," entitled 'The Magic Scroll; or, the Story of Ali Baba and the Forty Thieves,' written by Dr. Croft, with music gleaned from divers sources, has been successfully produced at the Royal Polytechnic. The scenery and incidents are depicted partly on the disc and partly on the stage. Mr. Seymour Smith relates the story with point and humour.

AT Covent Garden Theatre on Boxing-night, as a *lever de rideau* for the pantomime, a new operetta, libretto by Mr. Walford, music by Mr. Corder, will be produced, called 'The Maids of Moscow.'

THE choral and orchestral ensemble in the execution, by the Sacred Harmonic Society, of Handel's 'Messiah,' on the 18th inst., was almost unexceptionable, under Sir Michael Costa's direction; but not so the solo singing, for only Mr. Lloyd, the tenor, really sang artistically. At the Annual Meeting of the Members of the Society, it was announced that the success of the Handel Festival at the Crystal Palace had been unparalleled. The Treasurer submitted a satisfactory balance-sheet. Every amateur of sacred music will be glad to learn that the institution is prosperous.

THE conference held in the Chapter-house of the Worcester Cathedral, last Saturday, between the caputular body and the Stewards of the Three-Choir Festival for 1875, headed by Lord Hampton, has been a failure—the Rev. Dean and his colleagues adhering to their crotchets of having full choir and band, religious services with surplices, no lady singers, and no sale of tickets. They will give a Festival on this basis, and the Stewards are resolved to have one on the same plan that has been followed for more than a century. It is a pretty quarrel as it stands.

It is expected that M. Garnier, the architect, will not hand over the keys of the new Grand Opera-house before the 30th or the 31st inst., and it is, therefore, doubtful whether the inauguration can take place so early as the 2nd of January. The proposed programme, according to the last arrangement, is the 'Masaniello' overture of Auber; two acts of 'Hamlet,' by M. Ambroise Thomas, with Madame Nilsson and M. Faure; two acts of Halévy's 'Juive,' with Mdlle. Krauss; the church scene from M. Gounod's 'Faust,' with Madame Nilsson; and the second act of the ballet, 'La Source,' with the music of M. Delibes. Mdlle. Krauss is in Paris, and Madame Nilsson was expected to arrive from Moscow on the 26th. We shall not be surprised if the opening be deferred until the second week in the new year. On the 21st the interior was lighted up, after a trial on the 18th.

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M. OFFENBACH is setting a *libretto* by MM. Meilhac and Halévy, called 'La Boulangère des Écus,' which will be produced at the Variétés, the cast to include Mesdames Schneider, Chaumont, and Paola Marié; MM. Dupuis, Grenier, Berthelier, and Baron. At the Salle Ventadour, an opera by Gluck will be produced by M. Bazier's French troupe. The work was originally called 'La Rencontre Imprévue,' the *libretto* by Dancourt. It was adapted for the German stage in Vienna, and entitled 'The Pilgrims of Mecca.' Its fresh title in Paris will be 'Rézia.'

M. HUMBERT has produced, at the Fantaisies-Parisiennes, in Brussels, a three-act opera, 'Les Dernières Grisettes,' *libretto* by MM. Nuytter and Beaumont, music by M. Legoux. The cast comprised Mdlles. Massue and Laurent, MM. Verdellat and Ginot. This production has pleased the Belgians.

DRAMA

CRITERION THEATRE, Regent Circus.—Spiera and Pond, Sole Proprietors and responsible Managers. Every Evening, at Eight, the new Comic Opera by Charles Lecocq, 'LES PRES SAINT-GERVAIS,' the English Adaptation by Robert Reece, Esq. The Opera produced under the direction of Mrs. W. H. Linton. Conductor, Mr. F. Stanislaus. Principal Artists: Madame Pauline Rita, Camille Dubois, Florence Hunter, Emily Thorne, Lillian Adair; Messrs. A. Brenner, Perrini, Gossell, Loredan, Hogan, Grantham, Manning. Prices of Admission: Private Boxes, from 12s. 6d. to 32s.; Stalls, 7s. 6d.; Dress Circle, 5s.; Par. 2s. Amphitheatre, 1s.—Doors open at 7.30; commence at 8.—Box-office open daily from Ten to Five. The Free List entirely suspended. Acting Manager, Mr. Edward Murray.

THE WEEK.

GAITEY.—'The Merry Wives of Windsor.'

If ever the comedies of Shakspeare are to regain their former prestige as acting plays, and to prove a source of lasting attraction to the public, it is under such conditions as are now realized at the Gaiety. The first requisite to their success speaks of a complete change in the taste of the play-goer. This consists of a small, or, at any rate, a moderately-sized theatre. Time has been when Shakspearean comedy found its only home in London in Covent Garden and Drury Lane. Whether our art has now lost its breadth, or the public has learned to like a different style of entertainment, it is, at least, certain that the stage of our large theatres, dangerous and trying enough to the tragedian, proves fatal in the case of comedy. Nothing can be found much more depressing than the sound of small jokes heard across the cavernous stage; and for one or two figures to fill the space, it is necessary that they should have tragic amplitude and dignity. Attention to dresses and decorations is important so far as the public is concerned, and the addition of music is often an advantage. Most important of all, however, is the selection of a cast. The failure of Shakspeare at Drury Lane is principally assignable to the fact that, while competent actors were secured for the leading characters, subordinate parts were allotted to people fitted for little more than to carry a flag in a procession. Mr. Hollingshead has scrutinized carefully the various companies in London, and has secured for his performances actors who are, if not qualified in all cases, the best obtainable.

To do this in the case of a play like the 'Merry Wives of Windsor' is no easy task. Though the most farcical, probably, of Shakspeare's productions, destitute alike of moral elevation and of poetical power, it contains a remarkable number of distinct and well-developed characters. Not a few of them have done duty in previous plays, and one or two of these are but colourless reflections of their former selves. Sir Hugh Evans, Dr. Caius,

Slender, Ford, and the two merry wives, are however, distinct and new creations. A striking illustration, indeed, of Shakspeare's workmanship is afforded in the manner in which one of the characters of this play, sweet Anne Page, is installed for ever as an object of the world's worship. Thrice only does she appear on the stage, she has few words to say, and the only moral trait we discover in her is a tendency, not uncommon in her sex, to prefer her own way before that of her father and mother. What else we learn of her, on the authority of Slender, amounts to this, that "she has brown hair, and speaks small like a woman." She yet remains as distinct and gracious in reality as any of the characters of history or fiction, and the first idea apt to invade the mind when we think of Windsor is that of "sweet Anne Page."

Ford's suspicions are natural, and the means he takes to obtain a knowledge of his own misery convey, in the degradation they imply, a lesson upon the evils of jealousy. His gossip, Page, is a more commonplace conception, but is still a type of the *bourgeois* character, hospitable and frank in social affairs, but keeping still an eye on the main chance. Sir Hugh Evans and Dr. Caius are whimsical. One is at a loss to understand why Shakspeare should have named the Frenchman after the famous founder of Caius College, alive at the time when the play was written. His fierce and turbulent resentment contrasts finely with the Welshman's equally impetuous but more varying disposition, "full of cholers and tremping of mind," with his fervour and non-professional leaning to music and poetry, and his "great dispositions to cry." Simple even is not without a character of his own; and the host, in his notions of life, would have made a boon companion to Friar John of the Funnels. Slender, again, is of the very pedigree of the Shallows, and Shallow himself, though a little crestfallen, is still mindful of his dignities, and hardly unmindful of his valour.

Sir John Falstaff is, in fact, the one defect among the characters of the play. He is not a shadow of his former self. If the story is true that Queen Elizabeth, interested in the adventures of the fat knight, ordered Shakspeare to show him in love, the poet evaded cleverly the command imposed upon him without escaping the penalty involved in enforced work. There is not a shadow of pretence for asserting Sir John to be in love with anything except the money-bags of his neighbour, to which he has never been inattentive. In the poor victim of tricks and plots, we recognize nothing of the man who could twist Dame Quickly round his finger; and when Pistol and Nym refuse to carry his messages, we wonder where is that power over those around him which elicited, upon news being received of his death, Bardolph's touching, if profane exclamation—"Would I were with him whereso'er he is, whether in Heaven or Hell." Nym is curiously coxcombical with his "humours," but Pistol, too, has fallen from his former glory. We cannot, indeed, avoid a fancy that the task of humiliating Falstaff was reluctantly commenced, and half-heartedly continued. As regards the dialogue, much of it is probably due to the actors. This view is supported by the fact that the first quarto edition is not half the dimensions the play assumes in the folio.

The general interpretation is satisfactory.

Single presentations are excellent. Mr. Phelps's *Falstaff* is wholly without unction or geniality. It is affecting, however, and is a Falstaff, though scarcely the Falstaff we imagine. In consequence of the dryness of manner of the actor, Falstaff's references to the results of his own obesity acquire an added coarseness. Mr. Cecil's *Dr. Caius* is a well-studied and fine performance. Mr. Righton's *Sir Hugh* is also careful and effective. Mr. Vezin's *Ford* is powerful, and not destitute of mirthfulness. The *Mr. Page* of Mr. Belford, the *Slender* of Mr. Taylor, the *Pistol* of Mr. Soutar, the *Simple* of Mr. Leigh, and the *Fenton* of Mr. Forbes Robertson, deserve also mention. Mrs. Wood and Miss Rose Leclercq presented very agreeably the two wives. Mrs. Leigh was *Mrs. Quickly*, and Miss Furtado *Anne Page*. Miss Furtado looked the character, but sang much out of tune an original song by Mr. Swinburne, to which Mr. Sullivan had contributed the music. The scenery and decorations, we have said, were good. Little is gained, however, in this play by archaeological correctness in the matter of costume, seeing that, though the action is laid in the time of Henry the Fourth, the dialogue and the characters belong to that of Elizabeth. The reception of the performance was favourable. It is difficult to believe that the piece has strength for a long run. It is regrettable, however, that such is required. If Mr. Hollingshead employed the company he has now collected in the presentation of different plays of Shakspeare and other early dramatists, he would do a service to the stage, and might, we fancy, prove that such experiments can be made permanently remunerative. The long run of pieces seems fatal to all serious effort in management in this direction, and to all continued advance in art.

Les Héritiers Rabourdin. Comédie, en Trois Actes. (Paris, Charpentier.)

THE rage for reprinting plays that have failed is to be explained by the vanity of authors. M. Zola is a most unpopular man among the Paris critics; they damn his plays and his books, and he defies them in a Preface. 'Les Héritiers Rabourdin,' first played at the Théâtre de Cluny on the 3rd of November of the present year, is already a failure, so here it is already in a volume upon our table, and a volume with a Preface. M. Zola is a clever man. His 'Curée' was clever. His first series of 'Contes à Ninon' was very good indeed, especially the introduction, and the first few pages of the story called 'Les Voleurs et l'Ane.' But the new series of the 'Contes à Ninon' is a failure, and his plays are failures. The Preface is the most irritable and the most irritating that we have read—seventeen pages of curses on the critics, and two of explanation that the play is not a comedy, as it calls itself upon its title-page, but a three-act farce; that the idea is taken from the 'Volpone' of Ben Jonson; and that Molière, if he lived in the present day, would have to see his pieces hissed. Now, with great respect for M. Zola's talents, we strongly advise him to write books rather than plays, and to leave his critics alone. With his great knowledge of the bad side of human nature, and with his vein of poetic melancholy, he can write books with a charm, and the public will one day excuse his faults and come to him.

Dramatic Gossip.

THE wags of the press have played upon our ingenious Lord Chamberlain, and have driven him into action. In answer to their remonstrances

and appeals, a licence has been refused and a circular has been issued. Our zealous and virtuous official resembles nothing so much as a schoolboy whom his companions have induced to upset a hive. If he hopes for sympathy or condolence under the sufferings he will undergo, let him study the history of a French official, like himself a Marquis, who fell into the same trap with himself, and has left still warm for him the stool of repentance.

We regret to hear of the death of Mr. John Green, the well-known "Paddy Green" of Evans's, Covent Garden. In early life Mr. Green was an actor, and frequently performed Irish characters, hence he acquired the cognomen of "Paddy." He was, we believe, born in London, of Irish parents. He played in the opera of "Guy Mannering" when it was originally placed on the London boards. The deceased gentleman had been for some years arranging notes and memoranda, with the view of publishing an Autobiography.

Two novelties have been produced at the Gymnase-Dramatique. 'Les Deux Comtesses' is a three-act comedy of M. Eugène Nus. A young officer of marines, the Comte de Trévence, has been separated by the Revolution from Thérèse Brotot, the daughter of his intendat, to whom he is secretly married. In his asylum in America he hears of her death, and he marries accordingly in second nuptials an American girl, by whom he has a son. Returning to France after the Restoration, he finds honours coming thickly upon him, but is not a little aghast to discover that his first wife is still living. The generosity of Thérèse saves him from the consequences of his rashness. Seeing how happy is the Count in his new relations, the first wife consents to abandon her pretensions to the title and to his love, and succeeds even in inducing her son Georges to forego claims which, if insisted upon, would convict his half-brother of bastardy. Reward for such heroism is required, and is supplied in the affection for Georges of a lovely American ward of the Count's. This story is pleasantly evolved, and the action gives rise to two or three dramatic situations. The play was well acted by Madame Fromentin, Mlle. Legault, MM. Achard, Andrieu, and Pujol. 'Les Maniaques' of MM. Leterrier and Vanloo is a one-act farce, dealing with the craze of collectors. Arrangements for a proposed wedding are completed, broken off, and resumed in turns, the varying aspects being due to the desire of the father-in-law and son-in-law to keep or obtain possession of a piece of Rouen pottery, which is broken in course of the dispute. This trifle, ridiculing ingeniously the mania with which it deals, is played by MM. Lesueur, Ulric, and Andrieu.

'PHILIBERTE' has been revived at the Comédie Française for the débuts of Mlle. Broisat.

THE Châtelet is once more to be devoted to dramatic spectacle, 'Les Pilules du Diable' being at this moment in rehearsal.

'L'ONCLE SAM' of M. Sardou has been revived at the Vaudeville, with Mlle. Teissère in the rôle of Mistress Bellamy, originally played by Madame Fargueil, whom the new actress is unable to replace.

At the Matinées at the Porte-Saint-Martin, M. Ballande has given the first representation of 'Une Famille en 1870-1871,' an unedited piece of M. Courcier. The reception of the play, which is a clever sketch of bourgeois manners, was favourable.

A SERIES of Matinées, Lyriques et Dramatiques, has commenced at the Gaité, with a presentation of 'Les Héritiers,' a clever comedy of M. Alexandre Duval, and 'Une Folie,' by M. Bouilly, with music by Méhul. 'Athalie' has also been given, with Mendelssohn's music. Madame Marie Laurent achieved a complete triumph as the heroine.

TO CORRESPONDENTS.—J. R. S.—G. W. S.—J. J. B.—H. D. G.—M. T. D.—C. G.—E. B.—N.—C. B.—received. O. K.—We cannot undertake such commissions.

CHRISTMAS LIST.

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